

Lionel LeMoine FitzGerald

(1890-1956)

The Development of an Artist

An Exhibition Organized and Circulated by The Winnipeg Art Gallery
1978-79

FOREWORD

The last major exhibition of the work of L. L. FitzGerald was organized by my predecessor, Dr. Ferdinand Eckhardt, in 1958. That exhibition was circulated to Toronto, Montreal and Ottawa after its opening in Winnipeg.

Now, some twenty years later, gallery curators Ann Davis and Pat Bovey are presenting the most comprehensive exhibition of L. L. FitzGerald ever held. It includes not only many well known works but also a significant amount of new material. In addition, the catalogue provides an in-depth examination of the artist and his work.

After its presentation in Winnipeg, the exhibition will travel to a number of important Canadian galleries across the country to give as many people as possible the opportunity to see the scope of this man's artistic output.

The Winnipeg Art Gallery is fortunate to have in its collection over one thousand works by L. L. FitzGerald, so it is therefore appropriate that in 1958 and 1978 we have originated these two retrospectives. I am indeed indebted to the dedicated staff who have made this possible.

Roger L. Selby,
Director.

ACKNOWLEDGEMENTS

We are very grateful to the many people who have helped in a variety of ways in mounting this exhibition. For funding the project we recognize with thanks the assistance of both the Museum Assistance Programme of the National Museums of Canada and the Canada Council. Thanks go to The National Gallery of Canada for the translation and printing of the French edition of the catalogue. We would also like to express our appreciation to the institutions which loaned works to this show, including The National Gallery of Canada, the Art Gallery of Ontario and the McMichael Canadian Collection, and in particular to thank those many individuals, including Dr. and Mrs. E. J. Thomas, Mr. and Mrs. N. J. Kernaghan, Mr. J. Blair MacAulay, and Mrs. Ferne Green, who generously allowed us to borrow from their private collections in order to fill the gaps in our FitzGerald retrospective.

This exhibition, in its present form, would have been impossible without the important information and reminiscences provided by innumerable friends, colleagues and students of L. L. FitzGerald. In particular we thank the following (recognizing all the while that these are but a few of those who contributed so generously): Mr. and Mrs. Earl Green; Mr. A. E. Hammer, Mrs. Helen Coy and Mrs. Gail Thompson from the FitzGerald Study Centre, the School of Art, the University of Manitoba; Mrs. Irene Helmsworth-Hayworth; Mr. Robert Ayre; The Queens University Archives; and The National Gallery of Canada, including Mr. Dennis Reid, Mr. Charles Hill, and all the staff of its Library and Photographic Divisions.

This exhibition has been a major undertaking for the entire staff of The Winnipeg Art Gallery, and we would like to express our appreciation to all those departments and individuals who have worked so diligently for so many months to make it a reality.

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Lionel LeMoine FitzGerald.



Lionel LeMoine FitzGerald and Friend.

LIONEL LEMOINE FITZGERALD

The Man

PATRICIA E. BOVEY

Recently I had to go to Regina and went by train, during the day, so I could look at the country again for a longer period than is possible on a short motor trip. The day was especially lovely, with a fine sky and plenty of lights and shadows to break up the visible expanse of land seen through the car windows. I was more than ever impressed with the wide variations in the contours from the flatness outside Winnipeg to the gradually increasing roll of the ground as we went westward. A marked blue in the distance, gave the feeling of low lying hills and, sometimes, close up a higher mound, topped with trees, broke the long line of the horizon in a most pleasant way. Even where flatness dominated and the horizon seemed one long straight line, bluffs of poplar, farm buildings and the wide variety in the fields, from the light of the stubble to the dark of the freshly ploughed land, relieved the possible monotony and kept the interest.¹

These words of the artist Lionel LeMoine FitzGerald reveal the deep sensitivity and respect he felt for the prairie he loved intensely, and which he depicted so keenly with brush, pen and pencil. A quiet man, with

a quick sense of humour, he liked working alone. Uncomfortable in large crowds, he preferred social evenings with intimate friends, not the gala festivities with many unknowns.

FitzGerald was born in Winnipeg on March 17, 1890. Save for a few trips to New York, Toronto, the west coast, and one to Mexico, he spent his life in the city of his birth, painting the prairie, and contributing greatly to the growth of art in Winnipeg. The city was for him:

quite big enough for all his social needs. He enjoyed intercourse with his peers when it came to him and all the more, perhaps, because it came seldom.²

His childhood was a happy one. Spending the two summer vacation months at his grandmother's farm at Snowflake, Manitoba, he and his brother were free to run and explore. Their one daily "chore" was to bring the cows home. This made a lasting impression on the child, and he "respected the placid undemanding cows, which kept their own counsel and let him keep his, leaving him to his thoughts and dreams".³



Above: LeMoine's Father at the Chicken Coop.

Left: LeMoine's Mother at the Chicken Coop.

Lionel LeMoine FitzGerald's father, L. H. FitzGerald, was born in the West Indies, and brought up in Quebec. Having first come West with a survey party, he returned to Winnipeg later as a bank messenger. FitzGerald was very close to his father, "who no doubt bestowed on his son something of dreaming and of wisdom, for he was, in his way a philosopher".⁴ His paternal grandfather, who was from an Irish background, had been a military engineer by profession. It was most likely from his mother's side of the family, however, that the boy inherited much of his personality, "his painter's stillness, his gift of rooting deep", as Robert Ayre so aptly expresses it.⁵ His mother, Belle Hicks, was descended from yeomen farmers of Devonshire who had settled in Exeter county, Ontario. From there they moved to the farm at Snowflake, where FitzGerald spent so many happy summers until he was fourteen years old. His maternal grandfather had died when LeMoine was only five or six, but his grandmother kept up the farm. This annual exposure to farm living was to give him a tremendous respect for all those who farmed and a lifetime fascination with the surrounding landscape.

FitzGerald was a dreamy child who found much pleasure in his frequent excursions to the new Winnipeg Library on William Avenue, which opened in 1904.⁶ He read

whatever he could concerning art and artists, and what he learned then made an indelible impression on his young mind. He also enjoyed the art periods at school. Several of his art copy books from school days are still extant⁷; these show a remarkably steady hand and keen interest in drawing. His later concentration on detail and command of technique are certainly foreshadowed in these early works. On coming across these exercise books in later years, FitzGerald himself even found them creditable for a child:

Very recently I ran across some drawings made as exercises and I still think the ideas were good. They were simple and Ruskin-like, called for great honesty of purpose, and a reverence for the finest things. Not a bad programme for the young mind — or for the older one for that matter.⁸

The other early sign of the steady, precise hand of later years is his childhood writing. In addition to the exercise books and a few small sketches of 1906 and 1907, samples of a variety of styles of printing and writing still exist. These are superb. The letters are uniform, controlled, and rhythmic, and foreshadow his later interest in calligraphy.

At the age of fourteen FitzGerald left school. This was a usual practice for children of families who could not afford to educate them for the 'professions'. His mother always regretted not being able to send her

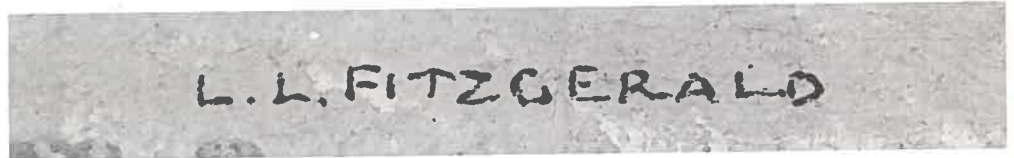
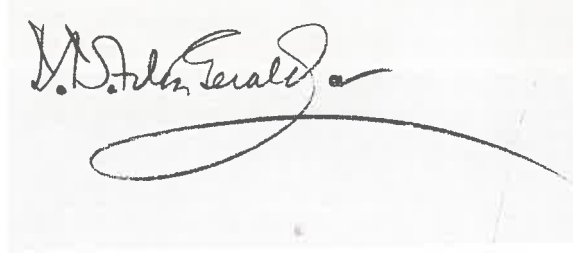
son to university, "but he tried to convince her that he had an education deeper than any he could have squeezed out of books and lectures".⁹ He, like the majority of his contemporaries, took the first available job, and moved up the ladder until finally settling in a commercial career. FitzGerald began his working career in a drug store, then went into a stockbroker's office. He spent three months in an engraver's firm, only to return to the stockbroking business until he was twenty-two.

All this time he was chafing to be free. Quietly he had measured the streets and offices of Winnipeg against the open fields and skies; against his own family and the men and women of the land he had measured the business men. They were unreal. To him they were shells, polished, held of great worth in the community, no doubt, but they were hard opaque, and empty. He had no horror of growing into one of them: he knew he was made of different stuff.¹⁰

Before emancipating himself from the hard, "unreal" world of finance, he did attend night-school art classes given by A. S. Keszthelyi. Save for these classes, the gifted teenager had had no formal art training. Only at eighteen or nineteen did he begin to express himself in visual terms. "Now instead of just looking he sketched", wrote Ayre.¹¹ He also began exhibiting, first at the Winnipeg Public Library in 1911, and in 1913, when he submitted a picture to the Royal Canadian Academy.¹²



Mr. and Mrs. Lionel H. FitzGerald, LeMoine's Parents.



Young LeMoine FitzGerald at the Front Gate of Family Home on Sherbrook St., Winnipeg.

1912 was a year of particular importance for him for a very personal reason. He married Felicia Wright, a singer, born and brought up in Ottawa. Mrs. FitzGerald later recalled her first encounters with her future husband:

I remember well how he looked — a navy blue suit — a thing he never wore later in his life — his hair was curly — the only thing I didn't like was his tan shoes — ¹³

He first noted her at the Walker Theatre, and they later met at a Christmas party. Then, not having seen him for a time, she continued:

...suddenly he phoned and asked me to pose for an art Group he belonged to — this may have been about the first Group in Wpg. ... I borrowed a dress from my sister — Millie It was three nights a week for two weeks and everytime the artist took me home which was against the rules of the Group....¹⁴

They married secretly on November 25, 1912, telling their families only the next day. They were very much in love and genuinely felt marriage was a personal and private affair. They met that evening at the Public Library, and,

he went across the road to the Presbyterian manse and asked the minister if he would marry us.¹⁵

They had not thought of the need of witnesses, so at the last minute the nieces of the minister were called on to sign the certificates.

Three days later FitzGerald, though virtually penniless, left his

position in the stockbroking firm. He tackled a variety of jobs, from arranging window displays for Eaton's to doing free lance interior decorating and painting theatre backdrops. Felicia pursued her singing career and continued singing the weekly solo at St. Paul's Presbyterian Church, which LeMoine's parents attended. She also endeavoured, unsuccessfully, to teach her husband to sing.

Their first married summer was spent camping by the Red River in East Kildonan in a large, second-hand tent which leaked. The idea had been hers and she later realized it was not one FitzGerald relished! "When we had a downpour we used to put dishes and pails around to catch the drips. In fact I remember at times we had to put an umbrella up over our bed...."¹⁶ It was, from her accounts, obviously a very happy summer. They cooked in their tiny homemade kitchen, and used a tea chest in the ground as a refrigerator. She carried on with her singing position at the church and "LeMoine left in the morning for some comm. art firm where he had a little corner for an office and did whatever came along — home in the evening and I listened to hear his whistle as he came down the road".¹⁷

In 1915, they moved from their apartment on St. Mary's Road to 18 Evanson Street where they bought their first house, putting

down a small payment. Money was scarce, and FitzGerald, being thrifty by nature, repaired whatever he could, avoiding every possible expenditure. It was while living at 18 Evanson Street that their first child, Edward, was born in March 1916. Their daughter Patricia was born in March three years later. Prior to becoming a father FitzGerald had wondered if he had the proper paternal instincts, but all these concerns quickly vanished. He was a devoted father who was proud of his son's artistic interest and ability, and shared in all the joys of his daughter.

In the winter of 1921-22, FitzGerald went to New York where he studied at the Arts Students League. He left his family in Toronto for the six months, and they all returned to Winnipeg together in the spring of 1922. Before and after this time away the FitzGeralds were involved in the Winnipeg Little Theatre. With other artists, including Walter J. Phillips, FitzGerald painted scenery and designed programmes. Through the Little Theatre the FitzGeralds made a number of very close friends. Among them were Arnold and Florence Brigden of Brigden's of Winnipeg Limited, the photo-engraving firm, and the Claude Sinclairs. Both Mrs. Brigden and Mrs. Sinclair acted in the Theatre, and both couples were avid art collectors.

Claude Sinclair joined FitzGerald on sketching expeditions occasionally and spoke fondly of these



Above: The House at 672 Sherbrook St., Winnipeg, Feb. 1978.

Right: The House at 672 Sherbrook St., Winnipeg, 1910.



excursions.¹⁸ FitzGerald's profound love of the prairie did not escape Sinclair, opening his eyes to the beauty of the wide expanses, and instilling in him a similar respect for the land.

Like that between FitzGerald and Claude Sinclair, the bond with Arnold Brigden was firm and lasted a lifetime. Indeed, the friendship led to FitzGerald doing the interior decorating of the Brigden house on Wellington Crescent. Special paneling was erected, and a dining-room light fixture of intricate angles was designed and made in metal of soft silvers and greys.

The FitzGeralds' house seems to have been open to all his friends and colleagues. Many spent happy evenings at the FitzGeralds', particularly after they moved to Lyle Street in St. James in the mid-1920's. Bertram Brooker, the artist and writer from Toronto, and his wife Rill were visitors whenever they were in Winnipeg, and discussions with them seem to have been lively and stimulating. After their first summer of visiting with the FitzGeralds', in 1929, Brooker wrote:

I have long been intending to write and tell you what a grand time I had with you at your house this summer. I hope you won't think my negligence was due to lack of appreciation or interest.¹⁹

The summer of 1934 seems to have had its jolly moments too:

How are Vallie and the bairns? Please give them all my love and tell them



Back Porch, 160 Lyle St., Winnipeg, photographed 1964.

Opposite page: FitzGerald Sketching at Silver Heights, Aug. 1934.

I can still raise a chuckle when I think of the roaring meals we had together last year I not only enjoyed sketching with you, but also our talks in the evening. I remember very vividly your descriptions of life on the farm you visit in the summer.²⁰

While pursuing his artistic career in Winnipeg, FitzGerald maintained contact with his friends and colleagues elsewhere. Brooker and the Group of Seven members, Lawren Harris and A. Y. Jackson in particular all corresponded with him. They kept him up-to-date on the Group of Seven news, Toronto exhibitions, their travels and their own work and philosophies. FitzGerald enjoyed their letters and in turn wrote of his own work, thoughts and activities. At their insistence he sent works East for group exhibitions and in his letters always wrote with appreciation of the time they spent organizing these shows. Whenever any of his colleagues were in Winnipeg they called, and when just passing through by train he met them at the station. His letter to Brooker, in 1931 is typical of his openness and hospitality:

I am hoping that your trip out here will become a reality and that you will be able to spend the nights with us and partake of your share of our simple fare. Val is quite enthusiastic about the idea and is already planning on it.²¹

In a personal discussion of FitzGerald, his reports to the Board of the School of Art and the remini-

scences of his students must not be overlooked. He began his teaching career at the School of Art in 1924, and was its Principal from 1929 until his retirement in 1949. He became a prominent and much remembered personality in the lives of many. One student recalled:

He was the man above all others who showed us our land

He refused to teach method; or techniques telling us that these were adjuncts to what we were working for and that we would find our own when we needed them. He could point out superficiality in our drawing by asking, 'Does this made you feel clever?' It was enough.²²

Vinia Hoogstraten, another former student of FitzGerald's reminisced on C.B.C. *Morning Comment* on November 18, 1959:

No one who studied under Fitzie would ever be able to look at a tree without seeing it. Branches to us are not out-croppings of wood. They're *limbs*, flowing with muscular grace from the trunk. I remember he said once that an artist could spend his whole life trying to capture perfection of one branch Life drawings were an ordeal for me because he insisted, pleasantly, doggedly, that each figure be drawn with one flowing, unbroken line. I hadn't the patience and was always finding an excuse to stop. I never once got away with it. When my drawing was done he would saunter over, smiling and point. 'There he would say, is where you went for a drink of water. There where you stopped to talk to Wally' . . .²³

FitzGerald took his School of Art commitments very seriously. His monthly reports to the Board were very careful presentations of achievements and problems, and the relevant facts, figures and finances. He included enrollment figures in each one, noting the significant decline in numbers during the Depression and again during World War II. No aspect or activity of the School escaped mention. On January 31, 1935 he wrote to the members of the Board:

The move to the new quarters has proven a very satisfactory one. The students like it much better than the old place and are now settled in as if they had always been here. The general layout of the two floors is excellent for our purpose and the atmosphere of the building fits its occupants.²⁴

The studies of the students, and extra-curricular artistic pursuits were outlined as well:

During September we ordered a number of casts from the British Museum and on the twentieth of December they arrived. The unpacking of them became a celebration before the closing of the school for the Christmas recess, all students taking part in the work.²⁵

In March 1940, he discussed the beginning of a printing class, and in April 1942 an Art Appreciation Course was proposed:

In planning such a course as this the difficulty lies in the great wealth of material available and outlining a

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View from the Window of House at 160 Lyle St., Winnipeg, photographed 1964.

programme that will be broad and complete without attempting to cover the whole history of art.²⁶

He recommended a twelve lecture series beginning in the Renaissance, to be supplemented by slides from The National Gallery of Canada.

FitzGerald was both realistic and philosophic about the school:

He understood that in a School like ours, although all of us had the same opportunities, only a few would learn how to use them. He believed that the school was for those who did. There were some students he could work with well and others he could not reach at all. In between, the largest number, got a great deal from him I think....²⁷

He was responsible himself for the School's public relations and published annual brochures. These he sent to his friends as well as having them distributed through the regular channels. The response he received must have been satisfying to him:

Did I tell you how much I liked the booklet you sent me? I don't believe I even acknowledged it, but I thought it was an excellent piece of work, and some of the reproductions indicate that you have some very talented pupils.²⁸

Several years later Bertram Brooker was impressed again, and wrote in his lighthearted way.

This will acknowledge with thanks your pamphlet about the school, and believe me, dear sir, I am very sorry indeed that I am unable to continue my studies in your splendid institution.²⁹

After almost thirty years at the School of Art FitzGerald began to feel the great extent to which his dedication to both the administration and the student body cut into his own work. He requested and was granted a leave of absence during the 1947-48 academic year. He went to the west coast. He found it stimulating and refreshing, but all too short:

I have been working steadily, indoors and out, with quite satisfactory progress in both drawings and paintings.... But as time advances I am becoming more aware how short a year is in solving even a few of the many problems involved in this picture-making business and now feel that a further period of work beyond the present twelve months would be most helpful.... Now that more than six months of painting are behind me I have reached a definite conclusion and would appreciate an extension of my leave for a further twelve months.³⁰

This was approved at the meeting of the Board, on April 8th, 1948.

The artistic work of these years is discussed in the following essays. One of the major personal concerns of the FitzGeralds in these two winters in British Columbia seems to have been that of acclimatizing to the wet, as Mrs. FitzGerald noted in her diary:

LeM. started to draw today indoors but we hope there will be times when he can work outside — he is thinking of concocting a moveable shelter — made with sailcloth attached to four

poles — he can then work outside even if it is a bit misty & will be sheltered from the wind.³¹

Weather notwithstanding, however, LeMoine enjoyed the period. While at the Coast, he notes, "I spent quite a bit of the time with Bess and Lawren [Harris], where we saw the Adaskins... Spent a little time with Binning...³² He was obviously happy working there on his own and having friends close by with whom to discuss artistic matters. As he says:

My time has slipped away all too rapidly and I find it hard to realize the year has passed.³³

During the two years FitzGerald spent in British Columbia the School underwent changes in status and budget, causing FitzGerald to write to Mr. W. H. McPherson, the Chairman of the Board of the School, in January 1949:

For some time I have been giving considerable thought to the activities of the school in the future and my part in the picture.... I believe the present... an opportunity for the beginning of a new regime to guarantee a vigorous future of the school. I would like to open the way for such a change by withdrawing from my position as principal.

After spending the past year and a half on my own work I realize how anxious I am to do further painting.³⁴

His resignation was submitted after considerable thought — "Naturally it is not without regret that I make such a proposal after so many years of congenial associations since I

joined the staff.”³⁵ Returning to Winnipeg in May 1949, he began to settle into his new regime.

Right now my plans are not definite but I go right on painting in the meantime.³⁶

His work absorbed him, and the adjustment was relatively easy.

Early in the New Year, in 1950, his first winter in Winnipeg after the two at the West Coast, he wrote:

Both Val and I are quite surprised at the way we have accepted the snow and even the below zero temperatures. Perhaps after all we belong here where the weather is positive almost any day of the year and no uncertainty about when it is winter and when summer.³⁷

In his retirement FitzGerald turned to abstraction and the years were prolific ones. The FitzGerald household continued to be as hospitable as in earlier years, and

The wide welcoming verandah was a center for family life in mild weather The livingroom set the tone for the house. Visitors recall the fire on the hearth, the shelves of books, the good conversation.³⁸

In addition to the time FitzGerald had spent on his own painting and School of Art matters, he had always been active in a number of organizations. These include both The Winnipeg Sketch Club and The Manitoba Society of Artists, founded in 1914 and 1926 respectively. Gardening was a hobby too, and he also enjoyed carving and cement work.

When entering the garden from the main sidewalk one ... passed under





The Garden at 160 Lyle St., Winnipeg, photographed 1964.

a carved wooden gateway made by L.L.F. from timbers chosen from the buildings of the old Bruce Farm In addition to the planting there is a triangular pool built by L.L.F. in 1942. In the bottom of it are bits of colored tile, and a stone carving is reflected in the waters. The sidewalk ... is marked with the initials of the family and the date 1929. A decorative pattern reminiscent of small narrow bricks covers the surface.³⁹

He worked in copper, and designed and carved door knobs and latches. When the children were still at home, FitzGerald made puppets which were of great interest to Edward. His friends also recall the love of dancing shared by all the FitzGeralds.

As his career progressed FitzGerald's recognition increased. Press critics were generally complimentary about his work, and appreciated its delicacy and sensitivity. The University of Manitoba honoured the former Principal of the School of Art by conferring an honorary degree on him in 1952.

FitzGerald died on August 5, 1956. After his death his importance as a major figure in the Canadian art world was duly recognized. The

Winnipeg Art Gallery opened a small but select FitzGerald Memorial Exhibition in April 1957. This was followed the next year by a large Memorial Retrospective Exhibition, organized by The Winnipeg Art Gallery and The National Gallery of Canada. The latter show was circulated across the country. Mrs. FitzGerald was involved in both, and often attended the first:

The pictures look so beautiful — the drawing "driftwood and apples" is a truly great piece of work — I feel a great comfort in being there — quite a lot of nice people come in I shall look forward to each Sunday afternoon.⁴⁰

FitzGerald's friends too sought special recognition for the artist. In September 1958, Arnold Brigden wrote a memorandum to the Chairman of the Historic Sites Committee of St. James, suggesting that a "suitable, historical, memorial boulder with a plaque" be erected in his memory, and that a sign at each end mark 'FitzGerald Walk' in Bruce Park, St. James.⁴¹ Mrs. FitzGerald records the ceremony in her diary:

On the 17th of Nov., 1959, the people of St. James unveiled a stone to the late Lionel LeMoine FitzGerald, artist. The stone is a beautiful pink

granite found at [Stonewall] and hauled into St. James by dray, a lovely natural shape set up in the Park surrounding the City Hall. It stands in front of three lovely evergreens and has a bronze tablet set in it with a short dissertation of the artist's life and Latin inscriptions 'Fama Semper Vivat.' Also the lane behind his house where he has lived and worked for thirty-five or forty years was named, 'FitzGerald's Walk' and a bronze tablet erected on a post at the south end to that effect.⁴²

Led by Arnold Brigden, a group of friends had searched for the appropriate stone. Also at the Memorial site is the gate which FitzGerald had originally made for his garden.

That this great artist left many riches is unquestionable. His life and personal contacts also left many with a very deep understanding, admiration, and respect for Lionel LeMoine FitzGerald. Robert Ayre described him fittingly:

He has an innate dignity, but he wears it loosely; he is sensitive to human relationships and is warm in his affections; he has a delightful sense of fun and even of the ridiculous; when he gets his 'Irish up', as he says, he loves a fight, but he bears no grudges; he is essentially tolerant and good-humoured.⁴³

Right: FitzGerald's Painting Equipment.



Banks of the Assiniboine, Bruce Park, St. James, 1978.



FOOTNOTES

1. Thomas Papers, L. L. FitzGerald, *C.B.C. Wednesday Night Talk*, "Painters of the Prairies", 1 of December, 1954, typescript, p. 1.
2. Queen's University Archives, Ayre Papers, Robert Ayre, "Lionel LeMoine FitzGerald", typescript unpublished article, p. 3.
3. *Ibid.*, p. 5.
4. *Ibid.*, p. 4.
5. *Ibid.*, p. 4.
6. See also P. E. Bovey, "Lionel LeMoine FitzGerald and Some European Influences on his Work", *Lionel LeMoine FitzGerald: The Development of an Artist*, p. 00.
7. FitzGerald Study Centre, University of Manitoba.
8. Ayre Papers, Ayre, "L. L. FitzGerald", p. 6.
9. *Ibid.*, p. 5.
10. *Ibid.*, p. 6.
11. *Ibid.*, p. 7.
12. See also A. Davis, "Lionel LeMoine FitzGerald: A North American Artist", *Lionel LeMoine FitzGerald: The Development of an Artist*, p. 00.
13. FitzGerald Study Centre, Felicia FitzGerald Diary, entry Wednesday, June 16, 1958.
14. *Ibid.*
15. FitzGerald Study Centre, Felicia FitzGerald, Notes, July 30, 1958.
16. *Ibid.*, June 14, 1958.
17. *Ibid.*
18. Claude Sinclair in conversation with P. E. Bovey, September, 1970.
19. Brooker Papers, Bertram Brooker to L. L. FitzGerald, December 28, 1929.
20. *Ibid.*, Fall, 1934.
21. Brooker Papers, L. L. FitzGerald to Bertram Brooker, April 18, 1931.
22. Heywood-Hemsworth Papers, Irene Heywood-Hemsworth, "The School", unpublished notes for 1977 FitzGerald Symposium, The School of Art, University of Manitoba.
23. FitzGerald Study Centre, Vinia Hoogstraten, *C.B.C. Morning Comment* (November 18, 1959), typescript.
24. The Winnipeg Art Gallery Papers, L. L. FitzGerald to Board of Directors, January 31, 1935; Locations of the Winnipeg School of Art are: 1913-1935 - Main Street and Water Avenue; 1935-1938 - N.W. corner of Portage Avenue and Sherbrook Street; 1939-1965 - Kennedy Street, old Law Courts; 1965 - University of Manitoba Campus.
25. *Ibid.*, January 23, 1936.
26. *Ibid.*, April 21, 1942.
27. Heywood-Hemsworth Papers, Irene Heywood-Hemsworth, "The School" Notes, n.p.
28. Brooker Papers, Bertram Brooker to L. L. FitzGerald, March 25, 1931.
29. *Ibid.*, Fall, 1934.
30. The Winnipeg Art Gallery Papers, L. L. FitzGerald to W. H. McPherson, President, Board of Directors, March 16, 1948.
31. FitzGerald Study Centre, Felicia FitzGerald Diary, November 7, 1947.
32. Ayre Papers, L. L. FitzGerald to Robert Ayre, August 29, 1948.
33. *Ibid.*
34. The Winnipeg Art Gallery Papers, L. L. FitzGerald to W. H. McPherson, January 15, 1949.
35. *Ibid.*
36. Ayre Papers, L. L. FitzGerald to Robert Ayre, July 25, 1949.
37. Ayre Papers, Robert Ayre, "L. L. FitzGerald", p. 20.
38. The Winnipeg Art Gallery Papers, V. Berry, "FitzGerald House Tour", 1964, typescript.
39. *Ibid.*
40. FitzGerald Study Centre, Felicia FitzGerald, Notes, November 10, 1957.
41. FitzGerald Study Centre, A. O. Brigden memorandum to St. James Historic Sites Committee, September, 1958.
42. FitzGerald Study Centre, Felicia FitzGerald, Diary, November 17, 1959.
43. Ayre Papers, Robert Ayre, "L. L. FitzGerald", unpublished draft, n.d. p. 4.



Seated Man, 1909
charcoal
61.2 × 42.5 cm.
(W.A.G. G-70-95)
no. 1.

LIONEL LEMOINE FITZGERALD

A North American Artist

ANN DAVIS

FitzGerald's *œuvre* has eluded extensive study. Although individual works are consistently singled out for inclusion in important exhibitions and books, only one major review of his work has occurred, and that two years after his death, in 1958. Subsequently new material has emerged, adding to the visual and written documentation which, when put with the extensive material already known, clarifies the various stages in FitzGerald's stylistic development.

Probably the reasons for this paucity of FitzGerald study are the problems inherent in such a project. His work is such that it does not fall into neat packages of styles and periods. This occurs for a number of reasons. First, FitzGerald himself hated categories, preferring to change as soon as he created a system. Then FitzGerald worked with a limited range of subject matter, returning to old themes time and again. As well he moved from medium to medium, seldom content to stick with any one for very long. And finally his styles are cyclical, reappearing, in subtly modified forms, years or even decades after their initiation. Complicating matters further, FitzGerald often did not date his work. Despite these difficulties, a general pattern can be distinguished and parsed into particular components.

FitzGerald's career falls into four

broad sections. The first encompasses his early art experience, his work before 1921. After an interlude at art school in New York, he reassessed his purpose and embarked on the second segment of his career. This lasted until 1931. There followed a period of flux, in which renewed experimentation interspersed with fits of despondency and ill health became the dominating mood. Finally FitzGerald's fourth period, running from 1947 until his death in 1956, encircles his abstract work and his mature still lifes. Alongside these aesthetic considerations, FitzGerald's relations with the Group of Seven and his stylistic affinities with the precisionists merit consideration.

This overview will attempt to delve a little further into the quiet power of FitzGerald's work. As an artist, he strove for a sense of unity and harmony in each piece, conveyed without fuss or flourish, with a minimum of "technique". Each subject had to have its own dynamism — its own internal strength had to push out from the picture plane.¹ These qualities are imparted in a broad range of media and a number of styles. At the same time, FitzGerald's range of subject matter is rather small: he concentrated on landscape and still life, using natural forms as the basis of his abstractions. The results are restrained, mysterious and arresting.

precisionists - 1910-1921
this period

1921-1931 a more real with very little

1931-1947 late 1930s needs The 1940s

1947-1956 non-linear

Early Art Experiences

"The right spirit is here, and the right beginnings have been made; and it only remains to continue the development adequately . . .", said Keszthelyi in 1909.² With these words this transplanted art teacher endorsed Winnipeg's artistic potential. But it was up to one of that city's artists to attempt to fulfill this optimistic prognosis. Lionel LeMoine FitzGerald, a native son, made that attempt.

FitzGerald enrolled in one of A. S. Keszthelyi's evening courses in about 1909, soon after the Hungarian had moved to Canada from the Carnegie School in Pittsburgh. Little is known about this teacher's Canadian interlude except that he only stayed about four years, instructing "Drawing and Painting from the living model, Decorating, Designing and Portraiture".³ It is most likely that FitzGerald's 1909 charcoal *Seated Man* was a class exercise. Certainly it shows a competence in modelling far beyond a casual piece. As well, Keszthelyi's few extant works would suggest he concentrated on the figure, a subject FitzGerald went back to on a number of occasions.

Throughout this period FitzGerald also worked on drawings, some of which were produced as a direct result of his reading Ruskin's *Elements of Drawing*. "Very recently", FitzGerald wrote in 1949, "I ran

across some drawings made as exercises and I still think the ideas were good. They were simple and Ruskin-like, called for a great honesty of purpose, and a reverence for the finest things. Not a bad programme for the young mind — or for the older one for that matter."⁴ Struggling to delve further into art, FitzGerald pulled "strange books" from the William Street Library shelves, including works about Turner, Holman Hunt's two volumes on Pre-Raphaelitism and the *Studio* magazine wherein he discovered an article on Bonington.⁵

FitzGerald had already started his depiction of local surroundings, a constant source of inspiration throughout his life. He was exhibiting landscapes as early as 1911, while two years later he had *The Dying Embers of Autumn* accepted at the Royal Canadian Academy Exhibition in Montreal.⁶ In 1912, the Winnipeg Art Gallery was opened. Donald MacQuarrie, a Scot who had been homesteading in northern Saskatchewan, was curator. Robert Ayre, a long-time friend of FitzGerald, noted that FitzGerald shared a studio with the new curator and that "MacQuarrie, himself a painter in the Corot tradition, had some influence on the younger man's work."⁷

Exploring the potential of landscape, he produced a number of oils,

including one bought by The National Gallery of Canada, *Late Fall, Manitoba*, 1918 (not in exhibition), which are characterized by quick application of rather thin paint, resulting in a somewhat scrubbed and hazy image. Here volume and colour predominate over line.⁸

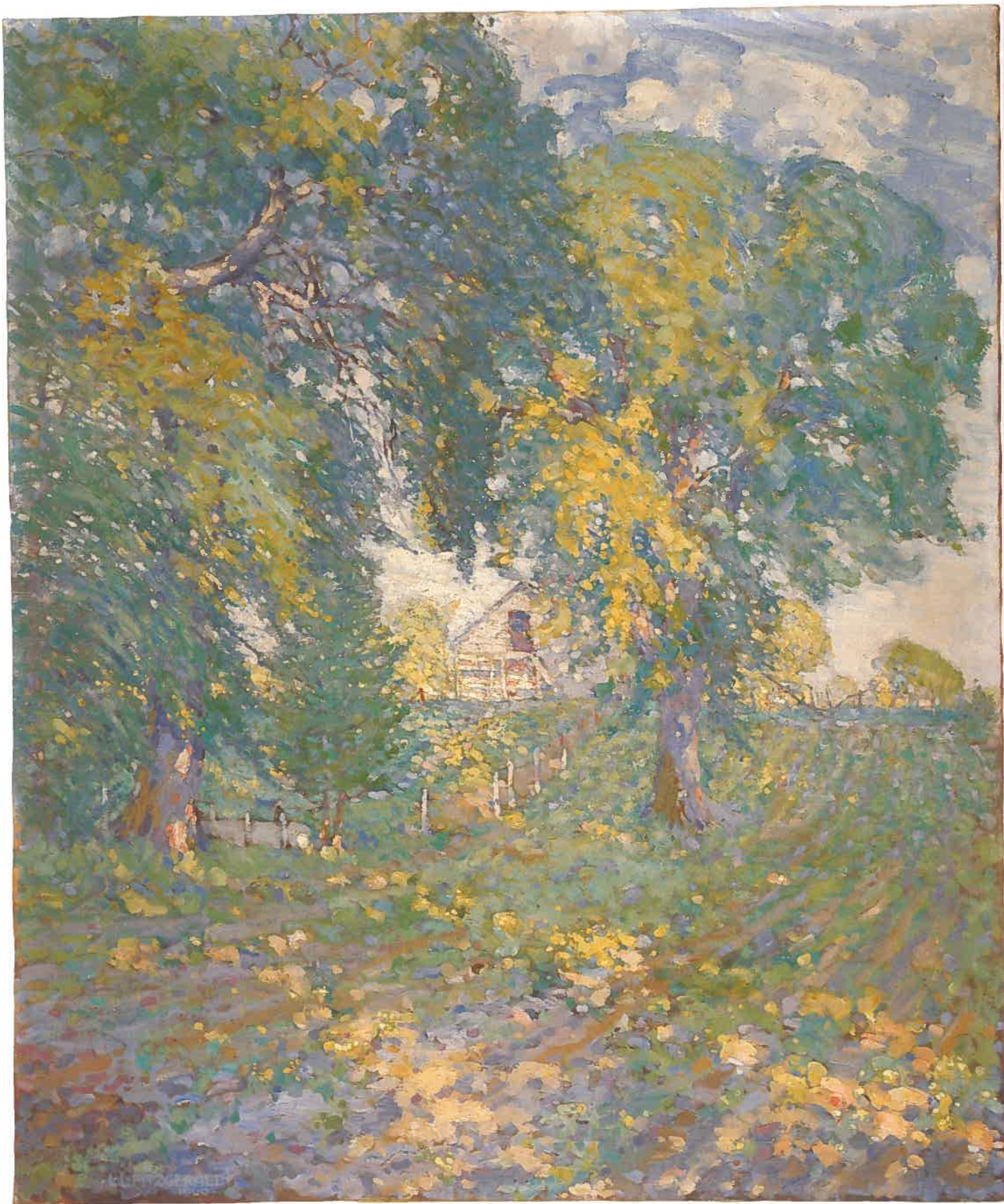
By the early 1920's he had perfected these youthful trends, culminating in *Summer, East Kildonan* of 1920 and *Summer Afternoon, The Prairie*, completed the next year. FitzGerald never again attempted the pulsating richness of movement that he achieved in *Summer, East Kildonan*. The trees, clouds and fields whirl around a distant barn in a sparkling sunlit vortex of purples and greens. Yet the tree trunks and the definite roof line prevent an uncontrolled circling. The work, light and gay, stops short of sentimentality. This happens partly because the active colours of the foreground are balanced with and contrasted to the watery, almost colourless sky on the horizon. In *Summer Afternoon, The Prairie* we see the beginnings of a much used formula, especially in the expansive sky, gracefully populated with a few gentle clouds.⁹ A sun-drenched hay field, subtly defined by a wagon, recedes to the boundary line defined by a phalanx of trees. Technique balances subject matter.

Late Fall, Manitoba, 1918
oil on canvas
76.2 × 91.5 cm.
(N.G.C. 1483: not in exhibition)



Summer Afternoon, The Prairie, 1921
oil on canvas
105.4 × 87.7 cm.
(W.A.G. L-90)
no. 5





Summer, East Kildonan, 1920
oil on canvas
127.0 × 106.7 cm.
(private collection)
no. 3

Four Nudes in Landscape, c. 1942-3
pencil
20.0 × 20.5 cm.
(W.A.G. G-63-92)
no. 49



School in New York, 1921–1922

The accomplishment suggested in these large canvases described above did not satisfy the quiet painter. Nor did the honour of a one man show in the fledgling Winnipeg Art Gallery in 1921. Late that year, with his wife employed to compensate for his own loss of income, he set off for New York. At thirty-one FitzGerald went to art school for the first time as a full-time student. From December to May he took classes at the Arts Students League with Boardman Robinson and Kenneth Hayes Miller.¹⁰

He began working with Robinson. This Canadian born artist is known for his strong and incisive drawing as well as his social commentary. In 1927 Robinson completed a commission of ten murals on the history of commerce for the Kaufmann Department Store in Pittsburgh. Having spent four months working with Robinson, FitzGerald was impressed enough to make a special detour to see the Kaufmann murals while he was on a trip in 1930. He also tried to see Robinson. In his diary he recorded that he

“spent about an hour [in the Pittsburgh Shop] . . . going from one [mural] to another . . . Fairly thinly painted with very definite colors and fine drawing and modelling they are indeed a fitting climax to the rest of the decoration. They are possibly over robust, if anything, but for a departmental store being that is an asset. They would, I am sure improve on second seeing, and sorry I haven’t the time or energy to tackle them in the afternoon.”¹¹

The second man with whom FitzGerald worked in March and May of 1922, Kenneth Hayes Miller, is rather better known. Much loved as a teacher and friend, Miller is often remembered for his depictions of New York life in the 1920’s and 1930’s, although his choice of subject matter was catholic, extending to nudes, still life and landscape. FitzGerald’s later nudes, particularly those done in a square format, such as *Four Nudes in Landscape* G-63-92, have definite affinities with what Miller called “art form”, the element of a good picture which exists independently of repre-

sentation. Like Miller, FitzGerald’s forms are positive, living, seeming to expand beyond their corporeal limits and actually pushing into the space that surrounds them. Yet, unlike Miller who achieved a sense of weight, some of FitzGerald’s figures seem strangely weightless, a characteristic matched by their surroundings.¹²

This New York experience, short though it was, determined FitzGerald’s lifelong directions. “I met mature people”, he commented; “I got a sudden jolt into everything . . .” Overcome (but briefly), FitzGerald soon found his feet. One day looking at FitzGerald’s work, Robinson remarked in surprise “‘What happened to you?’ ‘Oh, I just got mad’, FitzGerald replied. ‘Then stay mad’ was Robinson’s advice.”¹³ At the Arts Students League, FitzGerald was taught the value of form, colour, balance and design. And, although on his return he briefly looked back to the impact-making elements of his pre-New York work, especially when he worked as an interior designer, he never allowed these early traits to dominate.



Left:
Rivière des Prairies, P.Q., 1922
oil on canvas
45.7 × 50.8 cm
(N.G.C. 16532)
no. 6.

Broken Tree, Kildonan Park, 1920
oil on canvas
83.8 × 88.9 cm.
(private collection)
no. 4

New Directions, 1922–1931

FitzGerald's life took on new dimensions upon his return to Winnipeg. A work done on the way home, *Rivière des Prairies, P.Q.*, 1922, deals with the juxtaposition of two masses, the tree and the house. Seen from much closer point of view than before, the huge tree trunk becomes a dominating presence. The contrast with *Broken Tree, Kildonan Park*, 1920, is striking. The decorative and atmospheric aspects that characterize this early winter woodland scene have been eliminated and replaced by bolder forms. At the same time the rich impasto of *Summer, East Kildonan* has become a thin wash, an approach carried through in *Farmhouse Interior*, *Snowflake, Manitoba*. Some of the early scrubbing remains, but the sweep is absent. Nor is there any great attention to covering all the canvas. Perhaps the culmination of the vigorous phase is *Potato Patch, Snowflake*, of 1925, in which a free thin paint application is matched with bold colours and strong rounded forms, pushing forward from the picture plane and from deep space.¹⁴

At the same time he attempted a few unsatisfactory decorative works, reminiscent of pieces by F. H. Johnston, who was the head of the School of Art and the Winnipeg Art Gallery from 1921 to 1924. FitzGerald met Johnston soon after the latter's arrival in Manitoba and, on his way east in 1921, FitzGerald

wrote to Johnston, "Already I appreciate the truth you have caught in your things and the big decorative values."¹⁵ Apparently he also taught evening classes under Johnston, upon his return from New York.¹⁶

Dissatisfied with much of this post-New York work, by 1925 FitzGerald abandoned decorative elements as well as the quick, thin paint application, bold colours and solid rounded forms. Having secured a full-time though low-paying job as a teacher in the Winnipeg School of Art in the autumn of 1924, he could drop his commercial design work. Now in his second period, he turned inward, moving towards a greater concentration on a limited number of subjects. He chose to explore the variables inherent in his microcosm — be that the view from his window or the objects on the window sill — and generalize from there. Herein lies the secret and the power of his work.

To help solve some of his problems, FitzGerald switched medium, a tactic he was to use time and again. He turned from painting to drawing and drypoint. One of the earliest dated etchings is *Prairie Farm*, The National Gallery of Canada, 16234 (not in exhibition), done in 1923. Although he probably etched earlier (he produced small monotypes such as *Tree* as early as 1914), much of his work is undated and rather difficult to date conclusively by style.

In *Prairie Farm* a low horizon unfolds upwards to a vast western sky fringed by stooks of grain. The same scene is reworked some time later in pencil, as *Harvest*. Now the cut field is more pronounced, delineated by parallel rows of stooks and two figures following the combine, building stooks. The right edge of the drawing is emphasized by the wavy line of uncut grain. Cloud activity serves to link the sky and field more effectively than in *Prairie Farm*.

These fields were the ones FitzGerald knew at first hand, those farmed by his Hicks grandparents and their neighbours in the little town of Snowflake near the U.S. border, where FitzGerald spent many a happy summer. "I had a solid feeling for nature", he wrote, and supplemented it with such direct experience as the time when, painting the stooks, he noticed that the one in the foreground was not well built¹⁷ and rebuilt it before returning to his painting.¹⁸

Discussing a drawing, unfortunately lost, that could be part of this stooks series, FitzGerald wrote:

As well as being one that I like for its own sake, I like it for the subject matter. It is of a country that I wandered over every summer, while I was at school and so many things in it have an attachment from that side. It is one of the Snowflake series. It was originally intended for a drypoint

Farmhouse Interior — Snowflake, Manitoba, c. 1924
oil on canvas
61.0 × 51.0 cm.
(W.A.G. G-75-16)
no. 7



Potato Patch, Snowflake, 1925
oil on canvas on board
43.3 × 51.2 cm
(private collection)
no. 8.





Tree, 1914
monotype
11.2 × 8.0 cm.
(W.A.G. G-70-510)
no. 7.

Below: *Harvest*, c. 1928-9
pencil
27.6 × 14.4 cm.
(W.A.G. G-70-379)
no. 18.



Stooks and Trees, 1930
oil on canvas on board
29.0 × 37.7 cm.
(W.A.G. G-75-13)
no. 23.





Landscape with Bridge, 1926
pencil
24.0 × 31.8 cm.
(W.A.G. G-63-67)
no. 10.

but of course never reached that stage, as I had exhausted all my energy on it before it ever came to the plate.¹⁹

The painted version is *Stooks and Trees*, 1929. The viewer is placed low among the stooks so that the patterning of these pyramidal forms is more random, the concern being for volume rather than pattern. To support this interest, trees and fence posts have replaced the line of uncut grain towards the right framing edge. These uprights recede boldly and diagonally into the canvas, marking the limits of the field. Now the brushwork is more meticulous, an important change enabling the clean definition of tree trunks and fence posts as opposed to the looser approach used in blocking in the stooks and foliage.

FitzGerald achieved some of his greatest works through this relentless pursuit of clear linear forms. Again he appears to have worked out a number of ideas in pencil and drypoint before paint. In *Landscape with Bridge* of 1926, he studies the distinction between the physical volume of the bridge above and the value change produced by the shadow of the railing on the snow bank below. He was anxious to convey the three dimensions of the bridge on the one hand and the two dimensions of the bridge's shadow on the other. The result is somewhat mystical, a feeling reminiscent of Ozias Leduc, although it is doubtful that Fitz-



Uprooted Tree, c. 1925
etching and drypoint
20.3 × 25.2 cm.
(W.A.G. G-70-518)
no. 9.

Gerald was familiar with Leduc's work.

From the mid 1920's to the early 1930's FitzGerald concentrated on tree studies. The drypoint *Winter Landscape* of 1926, three bulbous trunks on a river bank, led to *Uprooted Tree* in which a tangled, half-submerged tree is frozen into the river. *Williamson's Garage*, 1927, is built on some of these earlier spatial and volumetric concerns. Three trees, forming the angles of a triangle, define the receding space. The curving shapes of the trees are reflected in the snow banks and shadows. These softer forms contrast with the geometric regularity of the garage in the middle distance. In terms of colour, the trees and snow are colder and the reddy-brown building quite warm, such that the warm colours of the middle ground advance and the cool tones in the foreground recede, playing with the demarcation of space. The result is a sensitive rendering of a clear, cold Winnipeg scene on a very human scale.

The next major canvas, *Pritchard's Fence*, of 1928, continues the process of smoothing the paint surface, concentrating more on volume and space and working with middle value hues. This overall control could have become mechanistic but for the flowing diagonal of the sagging fence in the foreground and the warm reds and yellows in two struc-

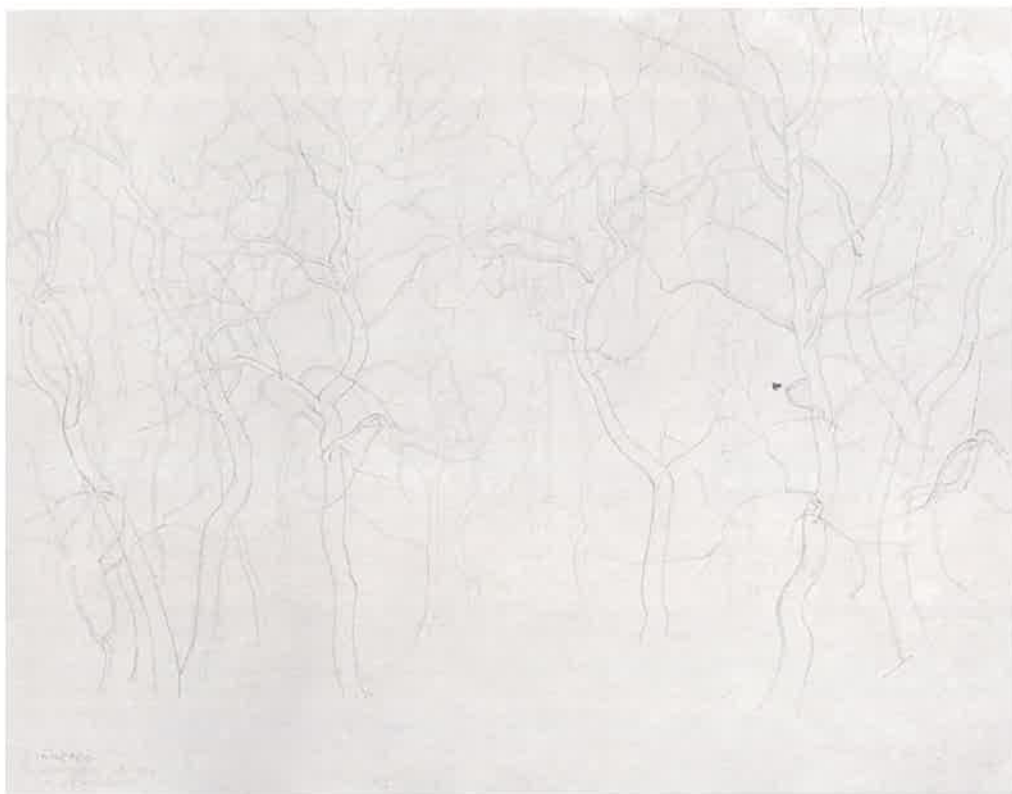
tures behind the fence. Also of importance are the few spindly trees defining the space between the two fences and the houses beyond. Tonal unity and structural diversity help keep the general subject approachable. It is a plebian backyard view.

FitzGerald then turned to a large tree work, *Poplar Woods*. At least one drawing of this subject, *Sketch for Poplar Woods*, was made in 1927. This drawing must be taken as a complete work in itself, as FitzGerald was quite adamant that all media be accorded validation and recognition. It is also interesting to compare FitzGerald's drawing with C. K. Gebhardt's *Trees*, dated November 10, 1928, almost exactly a year after *Sketch for Poplar Woods*, dated November 7, 1927. FitzGerald's oil is quite different. The sinuous sapling in the foreground of the sketch has been replaced by a venerable and almost human tree, twisting its way through space.²⁰ This space has been created partly through a judicious reduction in the number of trees, partly by the addition of a slight hill in the middle ground creating a reinforcing line parallel to the horizon, and finally by the swirls of earth marking the base of the major tree. Bare branches are sharply delineated against bare earth and limpid sky.

Considering this major canvas, it is interesting to hear FitzGerald summarize his development since his return from New York.

Pritchard's Fence. c. 192(8)
oil on canvas
71.6 × 76.5 cm.
(A.G.O. 51/19)
no. 17.





C. K. GEBHARDT:
Trees, 1928
 pencil
 28.0 × 35.1 cm.
 (W.A.G. G-69-70: not in exhibition).

Below:
Sketch for Poplar Woods, 1927
 pencil and red and blue ink
 23.7 × 31.8 cm.
 (W.A.G. G-75-65)
 no. 11.



Poplar Woods, 1929
oil on canvas
71.6 × 91.8 cm
(W.A.G. G-75-66)
no. 19.





Left:
Williamson's Garage, 1927
oil on canvas
55.9 × 45.7 cm.
(N.G.C. 3682)
no. 12.

Right:
C. K. GEBHARDT:
Foot of Alexander St., 1928
pencil
28.0 × 35.1 cm.
(W.A.G. G-69-72: not in exhibition).

When I returned to Winnipeg I worked for a long time on small pencil drawings. They were very careful studies of trees thoughtfully composed into space and carried to as detailed a finish as I could take them. This was later extended to prairie studies of large skies and low horizons, developed with the same care. When I finally felt I could tackle a large canvas, in color, I made only small preliminary composition notes and then painted the whole picture from nature making a most detailed drawing on the canvas before beginning the painting.²¹

Both the method of applying paint and also very careful colour balance contribute towards making *Poplar Woods* a stark yet powerful and arresting canvas. It possesses a stillness that is characteristic of FitzGerald's best pieces. Some years later FitzGerald explained his preference for these colours and spaces.

Even though all the autumn color had gone from the trees, there was definite color. True, it was of a delicate nature and required more concentration to see than the richer tones of early fall. But the very delicacy gave it a charm and a sense of vastness that more obvious color would never have achieved.

If I have any preference in the seasons, perhaps this time of the year comes closest to it. The greyiness and delicacy of land and sky have a particular appeal for me and a greater emotional impact than any other period. This does not mean that winter, spring and summer do not have their appeal, for I have painted them all with great interest. But always the high, delicate key of color

in the late fall has a particular quality that is the most satisfying and has dominated my selection in color arrangements.²²

Despite this strong autumnal interest, by the late 1920's FitzGerald was working a great deal with winter snow scenes. Again Gebhardt seemed to be pursuing parallel themes, such as *Foot of Alexander Street*. The whole colour key of *Williamson's Garage* of 1927 is built on the value range between snow and winter sky on the one hand and a garage and bare trees on the other. In *Poplar Woods* the range is narrower, the colours more delicate, the contrasts more subtle. *Doc Snyder's House*, 1931, the peak of FitzGerald's early period, deals with many of these concerns.

Doc Snyder's House was a painstakingly executed canvas. FitzGerald probably started it before Christmas, 1929, as he had worked up a number of drawings by that time.²³ "During the two weeks of the Christmas holidays", FitzGerald explained to Brooker,

I put in some time each day, working on a larger canvas of some trees in the front yard with the buildings next door. This will keep me busy for the rest of the winter over the weekends. I am putting in every bit of my spare time on some kind of work and hope that my winter will be generally profitable. Saturday afternoons are spent drawing or painting from the model, just so I won't get out of touch with the structure etc.²⁴

Years later FitzGerald again expanded on his careful approach. The

gentle artist sounded unusually forceful and almost a little annoyed.

I demand a great deal, in either a drawing or a painting, of myself, being satisfied with only what I feel is the best I can produce at the time, with the result that I work very slowly and a long period over each work. "Doc Snider's [sic] House" represents two winters, including two full weeks each Christmas vacation as well as all weekends. I cant [sic] go home Saturday and by Monday morning have a canvas completed as seems possible to so many others. This is impossible.²⁵

The precise method of execution is most evident in the completed work. Here he has blended his formal interest in the natural vertical strength of tree trunks, the wind-sculptured snow and precisely squared house. These forms gave him ample opportunity to explore a wide variety of spatial and volumetric interests. Colours are muted, yet the lines are sharpened, crisply isolating the various forms. The early drawings are reminiscent of the *Sketch for the Poplar Woods* in that they include more trees than the final work.²⁶ This reduction or simplification is further emphasized by meticulous paint application. The effect is one of crisp winter clarity, matched by a slightly closed or mysterious nature. Nothing is depicted full face; every object is partially masked by another. A restrained tension permeates and holds the work together. FitzGerald was right when he remarked that "it is the most complete thing that I have finished so far."²⁷

Doc Snyder's House, 1931
oil on canvas
74.9 × 85.1 cm.
(N.G.C. 3993)
no. 26.



Relations with the Group of Seven

All too often FitzGerald is remembered as the last member of the Group of Seven. This association, in its formal sense, does not carry great importance in the history of the Seven, as FitzGerald did not become a member until 1932, one year before the Toronto based group expanded into the Canadian Group of Painters. Stylistically, FitzGerald's *œuvre* is considerably different from that of the other participants, despite some similarities in subject matter. And finally, FitzGerald's methods of presentation, his politics, differed greatly from the exuberant style practiced by a number of the Group leaders. These considerations notwithstanding, one wonders what his relationship was with these infamous heroes and why he joined them?

His first direct contact came with F. H. Johnston's arrival in Winnipeg in 1921. After FitzGerald's return to Canada from New York he undoubtedly had occasion to further his acquaintance with Johnston and it was probably through this erstwhile participant in Group of Seven activities that FitzGerald came in contact with the Seven. By 1928 FitzGerald was in correspondence with a number of the Group painters and, with J. E. H. MacDonald's help, in early 1928 had a show at the Arts and Letters Club, a men's lunch club where these Torontonians and other artists frequently met.²⁸ In

respect to this show Lawren Harris wrote:

I particularly like the way you extricate a suggestion of celestial structure and spirit from objective nature in your drawings. To do the same thing in painting would be a rather long contemplative task but worth doing.... We — (the group 7) are putting on a show at the gallery [now Art Gallery of Ontario] here. May we include two of your canvases among those of the invited contributors?²⁹

These invitations to participate in the Seven's exhibitions continued, and FitzGerald sent a number of works.³⁰ He then had a show at Dent's Publishing House where Harris and Bertram Brooker, a firm friend of the Group of Seven and a relatively new acquaintance of FitzGerald's, both bought pieces.³¹

Nor was the movement of art works all west to east: FitzGerald requested and received exhibitions of works by Lawren Harris, Arthur Lismer and J. E. H. MacDonald between February 1930 and March 1931.³² Of Harris' fifteen oil sketches, FitzGerald wrote that they made

a very fine showing. They will have a definite effect on the students, showing them an interesting side of what is being done in Canada also the excellent results to be obtained from a simple palette and the simple application of the same. At the same time impressing them with the fact that we have, in our own country, ample material for any form of pictorial expression.³³

Clearly FitzGerald wanted to convey the worthiness of Canadian subjects, as he returned to this theme in reporting on the Lismer and MacDonald shows:

By having these displays the student is becoming more familiar with the work being done by Canadian artists as well as gaining the realization that the subject matter that surrounds them is as good as that in any other country for the creation of a work of art.³⁴

These same sentiments were adamantly propagated by all members of the Group of Seven. FitzGerald even managed to buy a few pieces from these shows by canvassing students and patrons for donations.³⁵

For FitzGerald the culmination of this association was the formal invitation to join the Seven. Parts of Lismer's letter are interesting in that they give a sense of how the Group of Seven operated:

As you know, the Group of 7 have been considering making additions to their number & we have had many discussions about a policy of enlarging the actual personnel or, at any rate, of finding a number of kindred souls who would care to exhibit with us. We have had many names under consideration but we are only unanimous about one & we wish only to add, at this time, *one* to our number — so I am sort of emissary to ask *you* if you will become a member of the Group of 7. This is the wish of all of us & we would be delighted if you will accept. There are no conditions

& no organization. Exhibitions are held when we feel the time is propitious. There is no president, secretary or anything like that. We shall consult you about new members, exhibitions & we hope you will keep in touch with us. Holgate is the 8th — you are the 9th — you know the rest & that's the whole lot.³⁶

FitzGerald was very pleased and accepted this invitation.³⁷ In a long letter to the Assistant Director of the National Gallery, H. O. McCurry, he wrote:

One of the most pleasant things happening recently was my becoming the ninth member of the "Group". Although I have been exhibiting with them for the last three years, it is very much more interesting being one of them and to feel a definite connection.³⁸

Lismer's method of counting the members is a little confusing. Johnston left the Group when he came to Winnipeg and A. J. Casson joined before E. Holgate. Lismer seems to have substituted Casson for Johnston without adding another person. In essence FitzGerald was really the tenth participant in the Group of Seven.

For FitzGerald, as for many other Group of Seven members, the prime attraction of this informal organization was "the connection", the "kindred souls", the interest and support of friends. Even the reclusive FitzGerald needed such contacts and

found few peers in Winnipeg. His friendships were typically long-lasting and deep-rooted, especially after personal contact rather than just correspondence, for it must be remembered that FitzGerald travelled very little and did not even meet Lismer until March of 1932 and Harris only in the summer of 1942.³⁹ He wrote sensitive, highly personal and occasionally very long letters to Robert Ayre and Bertram Brooker and they responded in kind. Of the Seven, Lismer and Harris became good friends, while Jackson and Varley would drop him an occasional line.

Another important benefit of association with the Seven was added exhibition possibilities. Not that these had been lacking before: FitzGerald had good contacts with the National Gallery, submitting regularly to their shows. Also according to Robert Ayre, he was asked to become an Associate of the Royal Canadian Academy just after he returned from New York, but rejected the offer, commenting that he was "past that".⁴⁰ Almost intuitively FitzGerald seemed to understand that the R.C.A. was not the power it aspired to be and that he was much better off siding with the "moderns", as the Seven were called. So he rejected the R.C.A. and embraced the Group of Seven and their associates.

Through the Seven and The National Gallery, two organizations that were linked in a number of ways, FitzGerald was asked to participate in a host of important national and international exhibitions.⁴¹ These ranged from the small but influential shows at the Arts and Letters Club, Dent's and Malloney Gallery in Toronto to 1932 shows at the Roerich Gallery in New York and the Boston Museum of Fine Arts, and the Canadian exhibitions at the Tate in 1938 and São Paulo, Brazil, in 1951.⁴² Of course participation in these shows was not solely predicated on membership in the Group of Seven but that certainly helped.

The artistic connection between FitzGerald and the Group was minimal. Only in FitzGerald's early works can one see any of the bold exuberance which characterized the Seven's approach, and, in FitzGerald's case, these works were done when he was restricted to acquaintance through catalogue reproductions and the like. But they all shared an abiding belief in nature and a conviction that this subject was the most revealing, the most satisfying, the most demanding.

Visual similarities are scarce but philosophical affinities are not. Despite the geographic distance between Winnipeg and Toronto, FitzGerald was not unaware of the



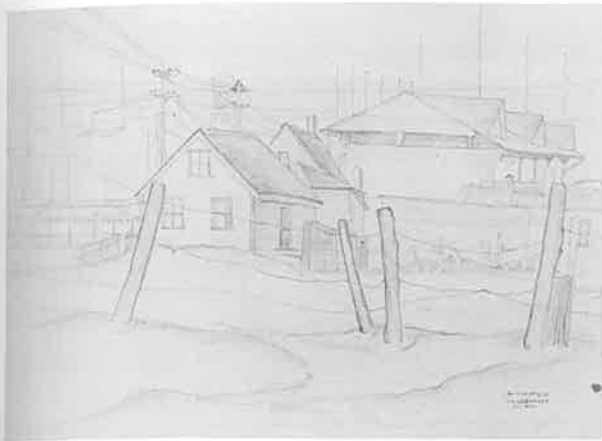
River Houses, 1929
watercolour
14.6 × 20.0 cm.
(W.A.G. G-69-70)
no. 21.

general land and nationalistic interest which permeated, in varying degrees, many aspects of Canadian affairs from the turn of the century on. While FitzGerald's method of communicating ideas of a land-based nationalism differed radically from those of other Group members, particularly Jackson and Harris, in his own quiet way FitzGerald believed in the validity of Canada and in the centrality of nature for her artists. FitzGerald's restrained personality withdrew from the pageantry and publicity which characterized both the art and the politics of the Group of Seven. Nonetheless, in words that Lawren Harris might have used, particularly

those with potential spiritual overtones, FitzGerald commented:

Canada does not offer many rich plums to the artists but it does, for some unaccountable reason, seem to foster a great loyalty. Most of the artists are anxious to stay home, in much less affluent circumstances, just to be here. There must be some magnetic force at work, that we are not aware of.⁴³

During his 1930 U.S. trip, FitzGerald encouraged U.S. organizers to include Canadian sections in international shows, remarking on the "growing national feeling among the [Canadian] artists".⁴⁴ While the Seven aimed for nationalistic breadth, FitzGerald sought depth.



C. K. GEBHARDT:
St. Boniface, Manitoba, 1928
 pencil
 22.2 × 29.8 cm.
 (W.A.G. G-69-71: not in exhibition).

Precisionist Tendencies

In the search for depth and definition of form FitzGerald was considerably aided by precisionist ideas, tendencies first evident in his numerous drawings. Throughout the 1920's, his drawing became more and more meticulous. Hazy masses were rejected in favour of precise lines, strengthened by delicate shading. At one and the same time FitzGerald was concentrating on drawing and on establishing clearly defined volumes in space. He remarked that "all this concentrated effort did result in the accumulation of a greater knowledge of natural forms, and more sureness in drawing, making it easier to express ideas and emotional reactions."⁴⁵ While it is possible that the Winnipegger was introduced to this careful style during his Arts Students League days, architectural ordering of space and firmly outlined forms do not emerge clearly before 1927. FitzGerald's work then showed definite affinities with that of C. K. Gebhardt and the precisionists.

C. Keith Gebhardt was Principal of the Winnipeg School of Art from the fall of 1924, when Johnston was released, until the fall of 1929, when FitzGerald took over. Coincidentally with Gebhardt's appointment, FitzGerald, who had also applied for the position of Principal, was engaged as an instructor and was soon listed on the letterhead as Assistant to Principal.⁴⁶ Gebhardt came directly

to Winnipeg after being educated at the University of Michigan School of Architecture and the Chicago Art Institute.⁴⁷ While little of his Winnipeg work is extant, we do have "a series of drawings of local scenes done on a tinted charcoal paper", including such works as *Trees* and *Foot of Alexander St.*⁴⁸ Very likely Gebhardt showed these drawings to FitzGerald, "a very fine friend of whom I was very fond".⁴⁹ The linear definition of form and space in Gebhardt's *St. Boniface, Manitoba* has parallels in FitzGerald's *Doc Snyder's House* and *Railway Station*; the volume concerns are also similar.

FitzGerald's precisionist interests were further encouraged as a result of his 1930 trip to major eastern U.S. art centres. In Chicago he spent a considerable amount of time at the Chicago Art Institute, and recorded in his diary that "[a] drawing by Sheeler particularly attracted me, a pencil drawing of some low buildings seen against some skyscrapers, a very powerful extremely careful rendering..."⁵⁰ The appeal is not surprising. Certainly the subject matter was related to FitzGerald's buildings and, within days, FitzGerald was trying his hand at a subject practically identical to Sheeler's. In New York City, he made "a drawing of the New York Life Bldg. somewhere around 20th-23rd. Good fun trying the big buildings with the smaller ones in front with

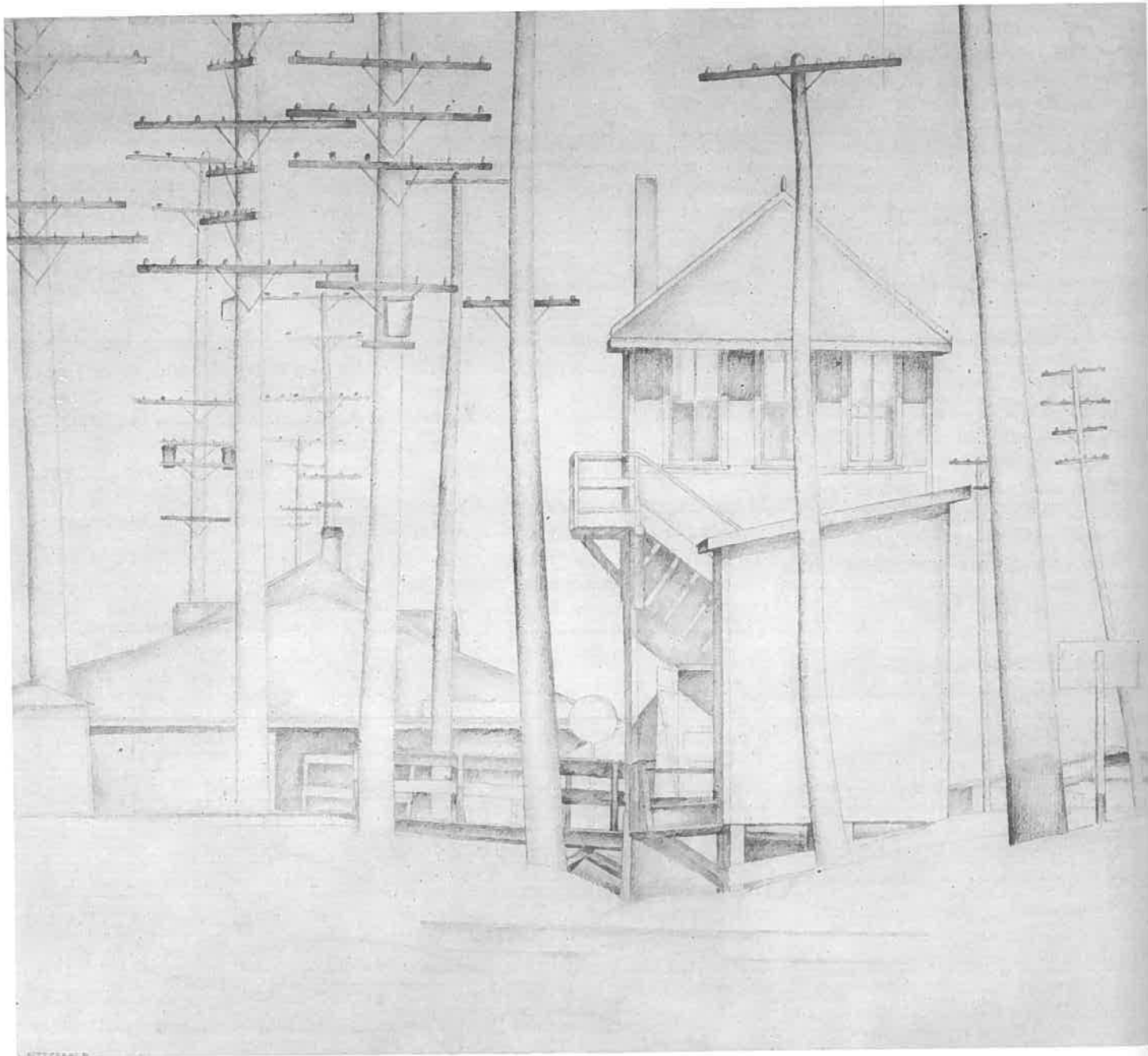
some overhanging branches directly in the foreground."⁵¹ FitzGerald's 1929 watercolour, *River Houses*, shows some of this cubist interest in volumes. And the magnificent pencil drawing, *Railway Station*, works with those very industrial forms that so intrigued Sheeler.

Charles Sheeler was a master at using something of the calculated control of architectural renderings and the cool objectivity of a camera: he was both a painter and photographer. Today he is recognized as the leader of a group called the precisionists, which included painters such as Charles Demuth, Georgia O'Keeffe and Joseph Stella. Centered mainly in New York, and initiated in the 1920's, this loose group stripped their subjects, whether still lifes or industrial plants, to their essential structural elements. Their strongest works exhibit an almost unnatural clarity of form.

The precisionists were dedicated to giving the objects they portrayed maximum impact as objects. They sought painting techniques which would have little or no impact in themselves and therefore espoused a smooth and impersonal surface, a deliberate and controlled brushstroke. In 1939 Sheeler wrote:

In...art school the degree of success in the employment of the slashing brush was thought to be evidence of the success of the picture. Today it seems to me desirable to remove the method of painting as far as possible

Railway Station, c. 1931-32
pencil
30.5 × 34.9 cm.
(A.G.O. 61/13)
no. 32



Broken Tree in Landscape, 1931
oil on canvas
35.5 × 42.8 cm.
(W.A.G. G-56-29)
no. 25.



from being an obstacle in the way of consideration of the content of the picture.⁵²

In Chicago in 1930, FitzGerald was working through the problems of technique versus object. His conclusions, as recorded in his diary, are very similar to Sheeler's:

...from it all there comes the thought that good honest work, without any tricky technique is just as it has always been the great thing. The technique is so much a part of all the bigger things that one only sees it by thinking of it from a painter's angle. It is not on the surface of the better things and it *really* [is] only the means whereby the greater things are achieved. Each of us has something to say in paint about our contact with life, no matter how small it may be and the conclusion arrived at seems always the same, that is to work first and foremost and to be as little conscious of the way we are saying it as possible. To be so wrapped up in the thing to be said, that the means are very much in the background. And these conclusions are the same now as previous to studying these things. And there is indeed a lot of froth in every gallery of pictures, because so many do love the froth of life, in fact prefer it to the real substance, possible not knowing that... the froth Chicago is indeed like an ant hill, but it doesn't seem to have the concerted effort behind it of the ants.⁵³

On another occasion FitzGerald wrote:

Consider technique as a means by which you say what you have to say and not as an end in itself. What you have to say is of first importance; how

you say it is always secondary.⁵⁴

Furthermore Sheeler and FitzGerald seemed to share a similar approach to the objects in their paintings. They both used nature and natural forms as a point of departure, seeking the underlying structural characteristics evident therein. Sheeler remarked that:

From the casual portrayal of the momentary appearance of nature learned in art school, to the concept of a picture as having an underlying architectural structure to support the elements in nature which comprise the picture, was a long journey with many stop-overs along the way.⁵⁵

And

My work has continuously been based on a clue seen in nature from which the subject of a picture may be projected. Nature, with its profound order, is an inexhaustable source of supply. Its many facets lend themselves freely to all who would help themselves for their particular needs.

Each one may filter out for himself that which is essential to him. Our chief objective is to increase our capacity of perception.⁵⁶

FitzGerald used nature in much the same way. Throughout his 1930 diary, he made numerous references to the wonderful "reality" he identified in the paintings which he saw on his trip and which interested him the most. Yet, like Sheeler, he was fully aware of the necessity to eliminate, to pare away unimportant elements.

This reduction to essentials freed

the works of both from romantic overtones and frequently injected a sense of personal detachment. *Poplar Woods* is static, existing outside of time. As well, it seems possible that FitzGerald acquired surrealistic ideas from precisionist pieces. *Broken Tree in Landscape* of 1931, with its dream qualities, is very enigmatic.⁵⁷

Even FitzGerald's abstract work is reminiscent of Sheeler's, perhaps not surprisingly as they both developed their abstraction from natural forms and were both working with structure and design. Sheeler's *Wings*, 1949, resembles *Abstract: Green and Gold*, G-56-36, in the obvious bisecting of planes, and Sheeler's *Skyline*, 1950, is reminiscent of FitzGerald's *Abstract*, G-70-163, oil on masonite, in that both seem to be abstracted from buildings.

Each artist recognized the natural basis for his abstract concepts and understood the structural foundations of these interests. In 1939, Sheeler expressed "the growing belief that pictures realistically conceived might have an underlying abstract structure. This belief has continued with me as a working principle until the present time."⁵⁸ FitzGerald, at a little earlier date, was rather more circumspect, uncertain whether he would delve into abstraction. Interestingly enough, Lawren Harris identified abstract tendencies in FitzGerald's work as early as 1929.⁵⁹ But FitzGerald did agree, on looking at works by European moderns at the Chicago Art



SHEELER:
Skyline, 1950
 oil on canvas
 63.5 × 101.6 cm.
 (Wichita Art Museum: not in exhibition).

Institute and at the Metropolitan Museum of Art in New York, that "the outstanding quality in all these big things... is the terrific sense of unity.... And always a great sense of reality no matter how abstract the thing may be."⁶⁰ A few days later, in a cryptic style appropriate to diary entries, he wrote of a conversation he had with Lucille Blanch:

Agreed on the feeling that purely abstract had a tendency to loose [sic] contact with the living thing which was the most important and that the

move today is rather a swing towards an inspiration from nature. An eternal contact with humanity and nature and a greater sense of unity.... The picture a living thing, one great thought made up of many details but all subordinated to the whole.⁶¹

Whether FitzGerald got a number of these ideas directly from Sheeler and other precisionists is hard to say. Certainly he, and his friends Bertram Brooker and Charles Comfort, were well aware of the precisionists' work and the basis of their ideas.



Abstract, c. 1954
oil on masonite
31.4 × 36.1 cm.
(W.A.G. G-70-163)
no. 94.



The Flats, Snowflake, 1928
13.7 × 18.3 cm.
(private collection)
no. 15.

Opposite page:
Fence and Trees, 1934
charcoal
63.7 × 48.3 cm.
(W.A.G. L-46)
no. 33.

The Relentless Search 1931–1947

After the great activity of the late 1920's and early 1930's, FitzGerald experienced a decided shift into his third period. It was almost as if he had rushed forward too quickly and had to retreat to recuperate and renew his energies. From about 1931 to 1947, FitzGerald worked little in oil and completed no large canvases. Instead he concentrated on a whole series of works on paper. Pursuing his artistic experiments, he sought greater validity and more convincing techniques to convey inner unity, vitality and honesty.

1931 ended badly: FitzGerald caught pneumonia. Never robust, he seemed plagued with health problems much of his life. His teaching was very demanding and, on top of that, from 1929 to 1947, as Principal, he had to deal with the administrative responsibilities of the Winnipeg School of Art. He recovered slowly. The next July FitzGerald recorded that "I am feeling reasonably fit now, but am still taking life pretty easily."⁶² He certainly didn't recover fully for almost a year.⁶³

Much of FitzGerald's energy was spent on drawings. In fact, at one point he admitted that "I have had a peculiar feeling towards exhibitions of paintings.... It has almost amounted to a physical nausea at the thought of looking at paintings by the wholesale...."⁶⁴ In reply to requests for canvases, for the next few years he simply noted that he had been concentrating on drawing,

and hence had no canvases on hand.⁶⁵ Writing to H. O. McCurry in 1937, FitzGerald outlines his position very clearly:

I wasn't "holding out" on you, but was quite honest when I sent the "Apples" as the only painting I had worthy of being submitted.... Possibly, I might go further and say that I haven't any painting to submit, to any show, not even a house party. For some reason, I haven't been painting for quite a while, but drawing. Result no paintings.

I am not defending my position but just giving you the facts. For the time being the drawings seem to satisfy my desire to create and I am egotist enough to think that some of them are darn fine things with just as much in them as any painting I have done. Granted, they are not dramatic enough either in size or technique to make good exhibition material, but, then, I haven't been for many years, an exhibition hound, as you well know.⁶⁶

FitzGerald's 1934 drawings were often charcoal sketches. These pieces, such as *Fence and Trees*, are rather more robust, with FitzGerald combining a linear approach in outlining forms with a return to a hazier, more atmospheric suggestion in the foliage. Perhaps this stylistic shift was partly caused by tired eyes since, at one point, FitzGerald commented that "I did these to save my eyes as the smaller drawings were becoming a little trying."⁶⁷

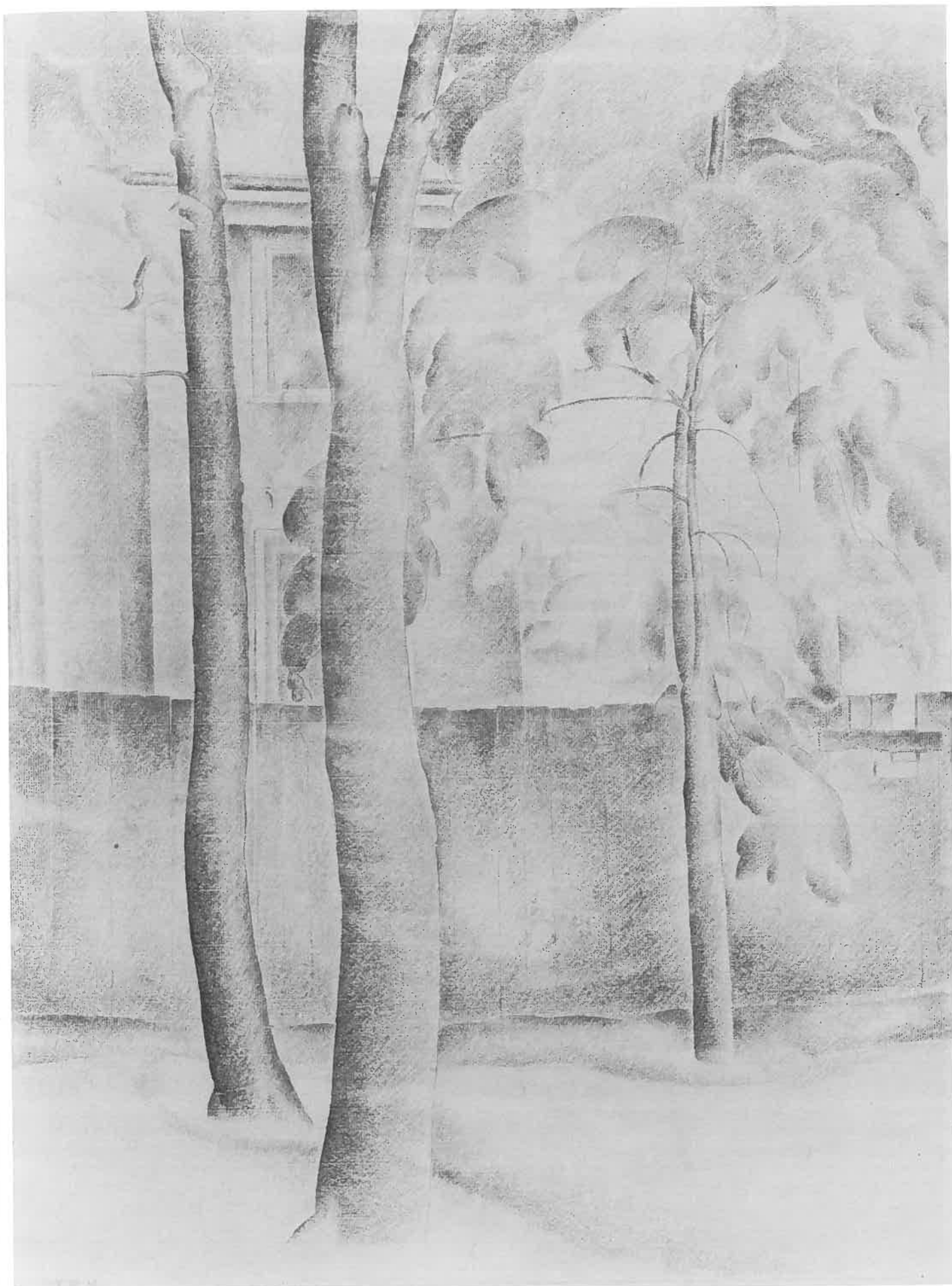
This was very much a period of flux, and, as had happened before,

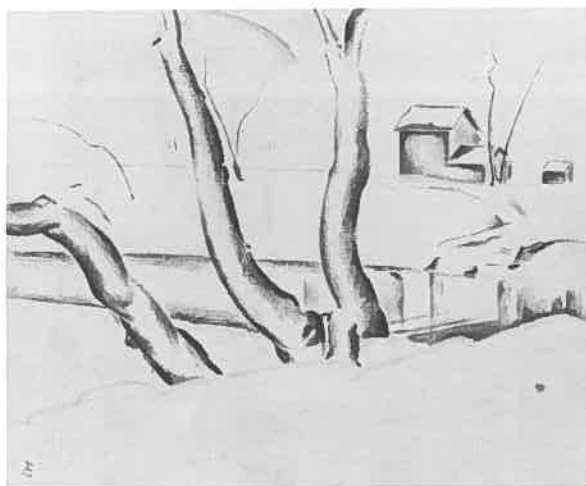
FitzGerald moved back and forth among various media and different subjects. "For quite a time I have been more or less marking time with the painting part of the game," he commented in 1937, "working at something, but never quite reaching a satisfactory conclusion."⁶⁸

The painted products of 1932 and 1933 are few in number at least. In the early year *Prairie Fantasy* (not in exhibition) seems to be the only work of note, while, during the next year, FitzGerald continued his experiments with very open, linear works in oil such as *Williamson's House* (not in exhibition) which apparently always hung over his Lyle Street mantlepiece.

Close in technique to *The Prairie*, *Prairie Fantasy* is a much more complex piece. Spatial concerns, evident in the field patterns, are juxtaposed with linear interests, as seen in the leaves of the bullrush in the foreground. This linear interest developed over the next couple of years.

FitzGerald's conceptions of light and its effect on form were such that he tended to isolate and distinguish shapes and volumes one from the other rather than blend them together. Like David Milne, whose work he most probably did not know, at times he felt he could communicate through clear line to delineate form. His precise drawings of 1928, including *The Flats, Snowflake*, and *Chicken Coop*, 16330, The





Landscape, c. 1931
oil on canvas
29.3 × 34.6 cm.
(W.A.G. G-70-158)
no. 28.



Manitoba Landscape, 1941
watercolour
60.9 × 45.7 cm.
(W.A.G. G-57-144)
no. 44.

National Gallery of Canada (not in exhibition) suggest his considerable competence in this direction. Soon FitzGerald tried this approach in other media. *River Houses*, a watercolour of 1929, plays with light as light, reflected light in water, and light seen through translucent watercolour. Precisionist similarities are again evident. Working through these ideas in oil, FitzGerald painted *Williamson's House*, and *Landscape* G-70-158. Using a palette restricted to browns, he indicates outlines and blocks in a few forms. The whole gives a sense of open space and considerable depth accomplished with little effort.

This fertile period culminated in 1934, a very rich year. A fascinating small painting, *The Pool*, typifies FitzGerald's new perspective. Here the surface of the water is the main focus of attention, seen from such a position as virtually to eliminate a horizon. The upper and lower framing edges are defined by thin strips of land, running parallel to the canvas edges. This emphasizes the wide middle strip of water. Therein he placed sinuous reeds, curvaceous lines practically etched into a built-up surface. The parabolas of the reeds are mirrored by a curving pattern of short and slightly textured brush strokes.

The late 1930's were less fruitful, and seemed to involve single objects

in a shallow space. In 1938 he worked on *The Jar*, a large crock seen from a high and abrupt angle which flattens the round jar and emphasizes the contrasting planes of the table, floor and window sill. Drawings done about that time, such as *Plant* and *Milk Can*, involve a small number of objects, or even a single object, seen at close quarters in such a way that the objects seem to be pushing out in front of the picture plane. This thrust is partly achieved by rendering shadows in an active squiggle.

FitzGerald's still lifes of the 1930's were often apples. However, incessant experimentation did not produce results acceptable to the demanding creator until the early 1940's. *Still Life — Two Apples* of about 1940 is built up of rich paint applied with short strokes of a palette knife in semi-circular patterns, supporting the curvature of the fruit. In the shadows the paint is more carefully laid down, so no bare canvas shows between strokes; then the paint is scoured or scratched with a palette knife.⁶⁹ A similar rich technique is used in *Still Life*, an apple on a window sill set off by a geranium branch.

Throughout 1941, 1942 and 1943 FitzGerald seemed more vigorous and confident, despite his disappointment at not receiving a Guggenheim grant for which he had

applied in 1940. "I am working along a little different line", he wrote to McCurry,

and have been doing so for the past two years, trying to broaden the previous approach and I think the work is now showing signs of something interesting. With a year of steady work I am sure the results would warrant the experiment....

For some reason I feel the desire to do this now, more than at any previous time. With all the experience of the past to back a new experiment and a very strong urge for the new adventure, it seems a shame the old and ancient obstacle, money, should be there again.⁷⁰

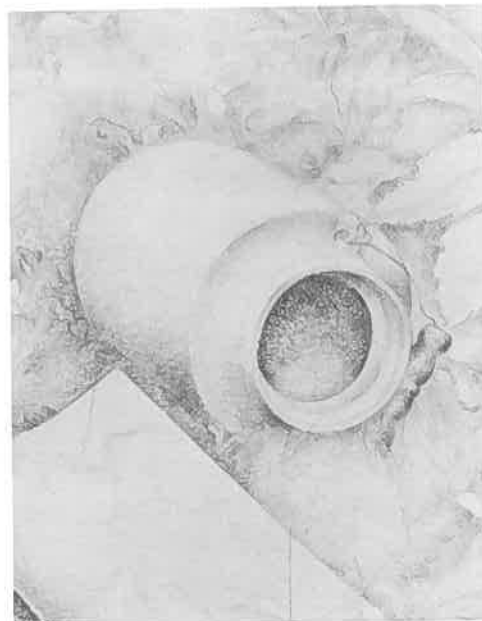
One result of this renewed confidence was FitzGerald's return to open landscapes topped by huge expanses of cloudy sky. In *Manitoba Landscape* of 1941 FitzGerald carries into watercolour the techniques of short choppy brush strokes, laid down in patterns supporting a few dominant forms. Here the sky directly above the field is built up of horizontal strokes. Above a fluffy cloud suggestive of some of Lawren Harris', the sky is a circular whirl which reinforces the curves of the cloud.

FitzGerald sensed his new power. In a letter to Robert Ayre he wrote of his recent painting:

...to me they are only the beginning. I am going right on to a greater completeness and it is very hard to find.

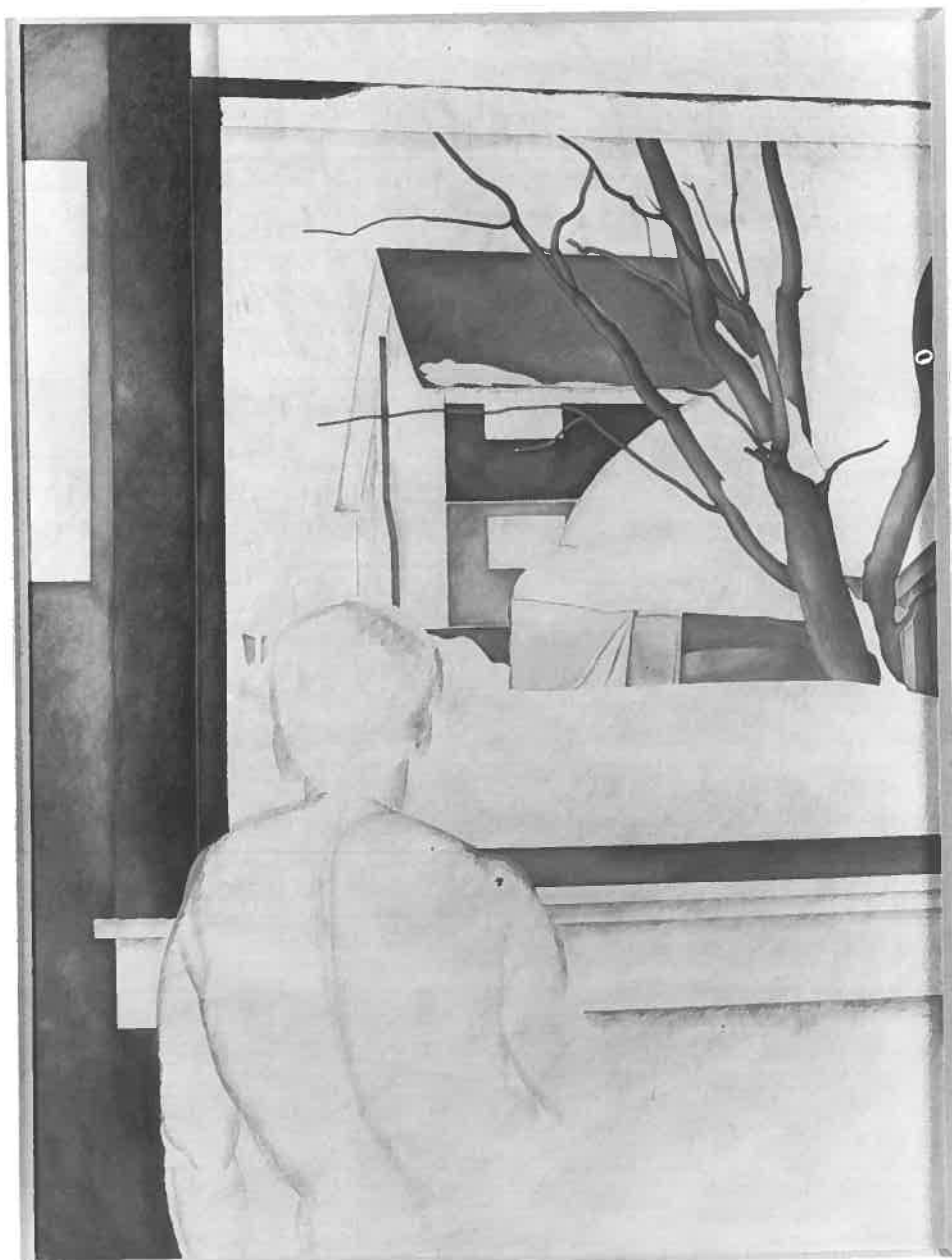
The Pool, 1934
oil on board
36.2 × 43.7 cm.
(N.G.C. 17612)
no. 34.



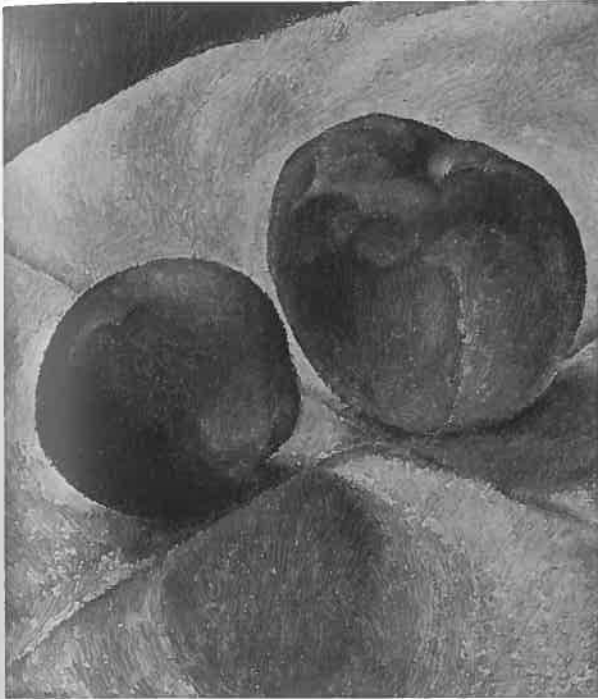


Above Left:
Plant, 1939
pencil,
29.2 × 38.1 cm.
(W.A.G. G-70-486)
no. 38

Above Right:
Milk Can, 1939
pencil,
38.2 × 29.2 cm.
(W.A.G. G-61-11)
no. 39.



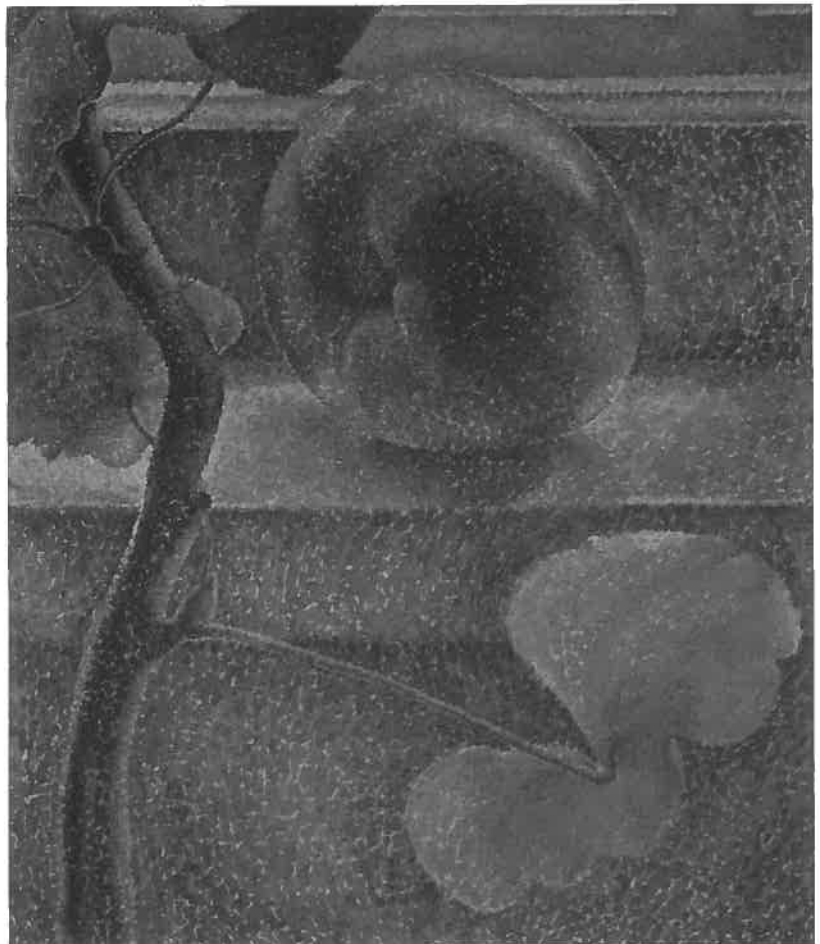
Left:
Williamson's House (unfinished?)
1933,
oil on canvas
153.7 × 111.8 cm.
(McMichael Collection: not in exhibition).



Above:
Still Life: Two Apples, 1940
 oil on canvas
 41.1 × 36.3 cm.
 (W.A.G. G-56-28)
 no. 41.



Above Right:
The Jar, 1938
 oil on canvas
 61.3 × 53.9 cm.
 (W.A.G. G-56-25)
 no. 37.



Right:
Still Life, 1941
 oil on board
 40.96 × 36.56 cm.
 (N.G.C. 17611)
 no. 45.



It also leaves me very critical of what I have accomplished so far.... I want to work on experimenting with each thought that comes to me and am more absorbed in the next painting than in those that have already been finished.

...The main thing is to me that I am enthusiastic and feel a new road opened before me and am getting a real kick out of covering these 18-24 [inch] spaces in as short a time as possible, relying on the discipline of the past few years to give me the quick insight and the sureness of hand to carry it through. Perhaps they contain more emotional content. Somehow or other I have a feeling that I don't care what they may look like when they are finished so long as I have a strong surge within.

Surely the long years of patient, meticulous study that I went through were for something more than merely to continue in the same path. Anyway I felt that I had come to the end of that phase and have been fumbling around for the past three years trying to get a fresh start. And now I think I have found it. Temporarily at least.⁷²

As FitzGerald noted, his experiments were wide-ranging: he used "anything as subject matter".⁷² At times he returned to old themes, as in the pen and ink *Trees*, 1948, done in a dot technique; the combined still life-landscape *Jug on the Window Sill*; and the purer still life *Four Apples on a Window Sill* which owes something to *The Jar* in its perspec-

tive and formal interest in volumes and planes.

Jug on the Window Sill clearly shows the integration of earlier subjects and techniques to produce a new approach. The ubiquitous cylindrical tree trunks with their roots nested in snowbanks re-appear, as they do also in later watercolours.⁷³ Delicate branches provide a contrast in bulk. The forms, including the fat jug, are still all rounded, except for the firmly horizontal window sill. Technically the short pencil lines are reminiscent of the brush strokes in *The Pool* or the oleaginous texture of *The Jar*. However, forms are established not by firm outlines but, rather, through a buildup of colour intensity, a concentration of cross-hatching. The general feeling is one of great fragility and sensitivity.

In reply to Brooker, who had commented on these qualities, FitzGerald explained that:

The only way I can account for the extreme delicacy of the pencil drawing is because of the terrific light we have here. The drawings always look strong enough when I am working on them outside, otherwise I wouldn't be able to do them but when I get them home they have the feeling of having faded on the short trip. You are quite right about looking at them in the hand. This year I am using a softer pencil which may help to give them a little more strength in color.⁷⁴

In about 1943, this persistent

searcher made yet another radical departure. He produced a series of self-portraits, painted in broad, wet watercolours, in colours keyed to the delicate greens and browns of *Jug on the Window Sill*. The two styles are connected in that FitzGerald retained the translucence of watercolour in his pencil works by reducing the size and strength of each pencil stroke to the barest minimum and by working the paper value as an integral part of the composition. The self-portraits are at once among the most revealing and the most obscure thing this private artist produced. The frontality, the nude torso and the quizzical look all expose aspects of FitzGerald, yet the surreal nudes in the background and the rather acid green in the body suggest further layers which still merit exploration.

As the backgrounds to the self-portraits would suggest, FitzGerald did a number of nude studies. For him the subject was far from new, having been consistently used as a school exercise. Trained to work from the model, FitzGerald retained a persistent belief in this exercise and made sure that both he and his students at the art school had numerous such opportunities. These works, however, retain the character of exercises and never reach the completeness that FitzGerald so conscientiously sought. The small

Opposite page, Left:
Four Apples on a Window Sill, 1943
 coloured chalk
 45.9 cm. × 63.9 cm.
 (private collection)
 no. 56.

Opposite page, Right:
Jug on a Window Sill, 1943
 coloured chalk
 60.8 × 45.7 cm.
 (W.A.G. G-56-27)
 no. 57.

Right:
Self-Portrait (3 Nudes), c. 1943
 watercolour
 45.7 × 60.8 cm.
 (W.A.G. G-63-26)
 no. 58.



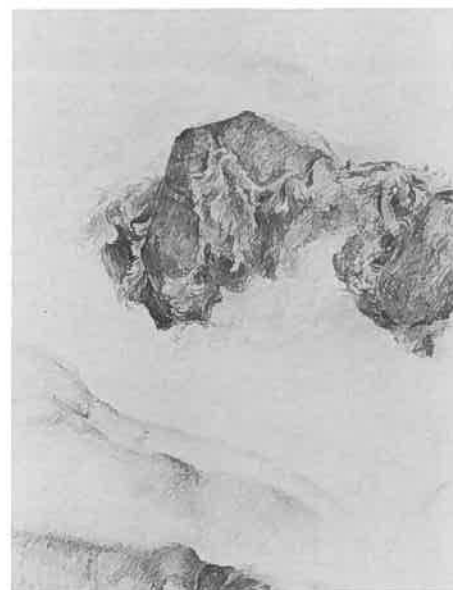
studies appear to be experiments involving a variety of techniques, working through some of the problems of situating rounded volumes in shallow spaces.

The early 1940's also produced a new departure in landscape. FitzGerald spent part of the summer of 1942 on Bowen Island, fourteen miles from Vancouver, staying with his daughter Pat. He returned again the next summer. Lawren Harris, whom FitzGerald met for the first time that first summer, although they had been correspondents for a good number of years, was immediately taken with the Bowen Island drawings.⁷⁵ Successful works, such as *Mountain Landscape*, 1942, and *Organic Forms* (undated), are unusual in that the landscape is situated at a considerable distance from the viewer, reminiscent of some of Varley's mountain paintings, particularly in the vigour of the pencil work. Over the next two years — for FitzGerald returned in 1943 and 1944 — FitzGerald's B.C. sketches turned toward a close examination of his surroundings, a return to still life.

The cyclical nature of this period of experimentation persisted. Just as much satisfactory work petered out after the great activity of 1934, so the 1944 to 1947 period was lean. FitzGerald, "much troubled in mind for some time" and not very well, produced little of note until his next phase.⁷⁶



Mountain Landscape, 1942
 crayon
 59.2 × 44.4cm.
 (W.A.G. G-56-24)
 no. 47.



Organic Forms, c. 1942-43
 coloured crayon
 61.1 × 46.0
 (W.A.G. G-70-114)
 no. 50.



Left:
The Little Plant, 1947
oil on canvas on board
60.9 × 46.4 cm.
(McMichael Collection)
no. 64.

Right:
Farm Yard, 1931
oil on canvas on board
34.9 × 42.5 cm.
(N.G.C. 15474)
no. 27.

Opposite Page:
From An Upstairs Window, Winter, 1948
oil on canvas
61.0 × 45.7 cm.
(N.G.C. 5800)
no. 71.

Around Abstraction 1947–1956

In 1947 free time allowed FitzGerald to delve into a new phase, the fourth and final one of his career. Through the generosity of G. V. Ferguson and J. W. McConnell of Montreal, he had a long stretch of time he could call his own, the first occasion since he began teaching in 1924 that he had had more than a summer off. Reluctantly the School of Art granted him a leave of absence for the scholastic year 1947–1948, and extended it the next year. After two years of such freedom, FitzGerald retired from the school.⁷⁷

From 1947 to his death in 1956 his work took two distinct paths, each being the natural extension of the formal concerns he pursued throughout his life. The first direction, and the one which initiated the final creative period, was characterized by a return to meticulous, static still lifes. The second path dealt with an intense and personal exploration of abstraction.

The first major work to push through FitzGerald's 1940's despondency was a small canvas for his Winnipeg friend, Arnold Brigden. *The Little Plant*, completed by August 1947, looks back to work done fifteen or more years before. It is characterized by the precise attention to linear detail and the full covering of the canvas that are evident in *Doc Snyder's House* or *Farm Yard* of 1931. Though similar in colour range, the tones are warmer.

At the same time the paint surface is slightly ridged, providing a richer surface texture without loss of detail.

His next important canvas, *From An Upstairs Window, Winter*, continues the use of inside-outside objects to build tension. But now, rather than looking directly through the window in such a way as to make the sill horizontal, FitzGerald positions the viewer off to one side looking slightly down, a position reminiscent of that of the viewer in *The Jug* or *Four Apples on a Window Sill*. He had also tried this approach in two Christmas cards, G-65-172 and G-66-57. While a pencil sketch of *From an Upstairs Window, Winter*, belonging to The National Gallery, 16298, exhibits the freedom of a quick sketch, the completed oil has all the smooth precision of his 1930–1931 works. As in *Doc Snyder's House*, the careful build-up of geometric volume is made human by the strongly organic forms of the bare tree. The very roundness of the pencil and jug on the window sill support the natural curves and volumes of the trees. FitzGerald knew

that no one object can be segregated in space without the feeling of something around it, and usually it is associated with other objects. The appreciation of the relation of one object to another and their effect on one another will help to suggest the solidity of each.⁷⁸

Carefully constructing the relationships of volumes to volumes, FitzGerald built his canvas into receding space. The formal geometric structure of the layered window sill and edge are lightened by a diagonally positioned pencil and a slightly awkward jug. Beyond these, organic forms soften the straight lines such that we are aware of the differences and similarities in shape and texture between the objects within and those outside. This formal organization might have been harsh if FitzGerald had not softened the overall atmosphere by using hues of almost uniformly light values. When complimented by a highly integrated surface, the final canvas is a harmonious, subtle whole.

Throughout these precise and potentially distant works, FitzGerald aimed to convey human values, and in his sense of scale and his plebian subjects he achieves this. However, at times, his careful technique vies with his human interests for attention. In discussing the work of Turner, Constable, Blake and Palmer, FitzGerald wondered if:

Perhaps the starkness of living today is forcing the artist, the poet to find a counter balance and these men seem to offer a starting point. It is a possibility. Art is not design, structure, volume, tensions and all the modern vocabulary only. Surely there are some human values as well that dont [sic] have to be sentimentality, the thing we have all been so fearful



of since 1914 or was it 1919? Dont [sic] let us go back to late Victorianism — but somewhere in between today and the days before we can find some healthy softness to add to the brittleness to produce something still finer, and maybe just a little bit more universal.⁷⁹

FitzGerald found universality in his backyard, returning to pencil and watercolour drawings of local scenes. Like the 1943 pieces, these possess an ephemeral fragility contained by the most delicate of pencil cross-hatching or tashiste watercolour. At a glance, they embrace a mood; nothing extra is added; the imagination has tools and space and structure within which to work, but is never harshly restrained. Working with the same subjects he used in the 1920's, FitzGerald has distilled and eliminated until practically nothing is there, except his great compassion, the learning of years and the mystery of life.

Nor could FitzGerald leave still life. In a range of media, he re-worked apples, occasionally adding the support of a plate, book or bottle. His 1947 *Apples in a Bowl*, a judicious massing of short pen strokes similar to iron filings, is at once delicate and strong. Line is eliminated in favour of volume and volume is established purely by value, by the way light strikes the curved or flat, the smooth or rough surfaces. Some later works, such as *Three Apples*, *Two Bottles in a Blue Light* of 1954, almost vanish

from the paper despite the coloured pencil used, yet they are working the same formal concerns.

During this phase, FitzGerald did virtually no work in oil, again appearing to have a minimal interest in it.⁸⁰ Rather he worked in pencil, watercolour and ink. He found these media more reactive to the changing conditions and could complete a piece on paper much more quickly than in oil. Writing about the approaching autumn, he remarked that "From now on I will use watercolors and work more rapidly [than with oil] so I can keep up to the changing colors and forms."⁸¹ "I used pen and ink" during the winter of 1948, he wrote, "a change from my more recent mediums. I found it very interesting for the material. I could work very rapidly when the time was short and found a way of handling it for longer studies. After Christmas I worked in oil inside and towards the end of the time did a few watercolors outside."⁸²

While in British Columbia over the winters of 1947-48 and 1948-49, FitzGerald had a number of opportunities to see Lawren Harris and some of the other local artists. Since their initial meeting and after Harris' article on FitzGerald appeared in *Canadian Art* in 1945, Harris and FitzGerald had become firm friends. Harris saw in FitzGerald's work that spiritual depth which he so much admired, and

FitzGerald must have seen Harris as another seeker after the life-long mystery of art. "When in Vancouver" in 1947-48, Fitz wrote:

I spent quite a bit of time with Bess and Lawren [Harris], where we saw the Adaskins. Lawren is doing some new abstracts, which seem to me to be quite a development since I saw him in 1944. They have to my mind, a greater depth, finer color relations and a greater sense of realization. They seem to be occupied with more design and color.⁸³

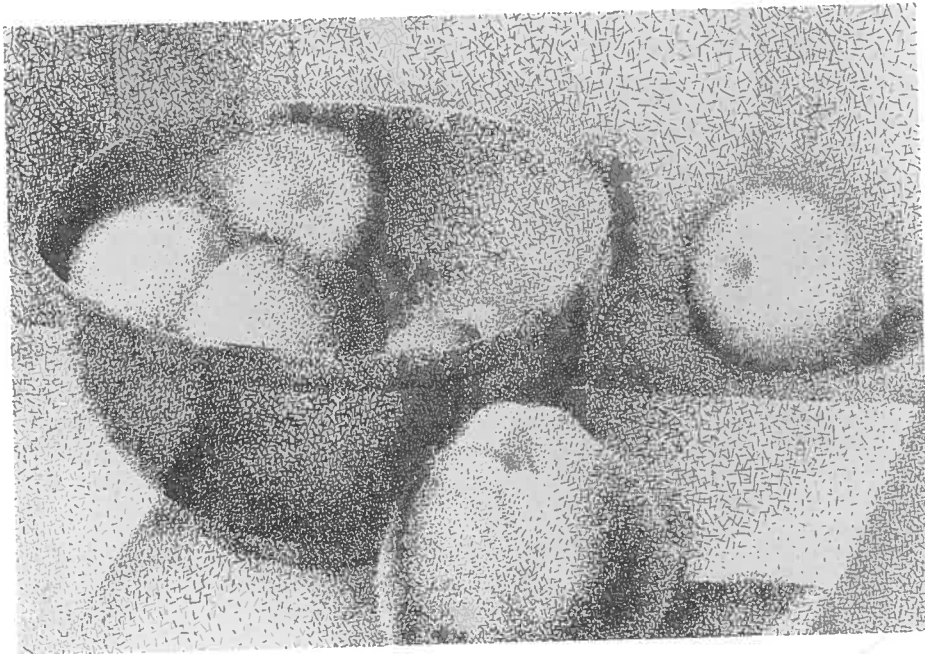
Soon after FitzGerald was also working on abstracts.

As already noted, his first thoughts in that direction had occurred many years before.⁸⁴ In his 1930 diary FitzGerald seems to be tackling the issue by evading it. As well, he discussed abstract concepts with Bertram Brooker and procured Brooker's 1928 *Sounds Assembling* for the Winnipeg Art Gallery.⁸⁵ In 1942 he produced a coloured chalk piece, *Abstract Landscape*, a work in which the structure and forms are clearly derived from a waterfall or pile of rocks, but the downward diagonal is broken by a counterbalancing vapour-like formation. He dropped this avenue, however, until about 1950.

Picking up abstraction again, FitzGerald worked from natural forms, gradually distilling their essence into abstract forms.

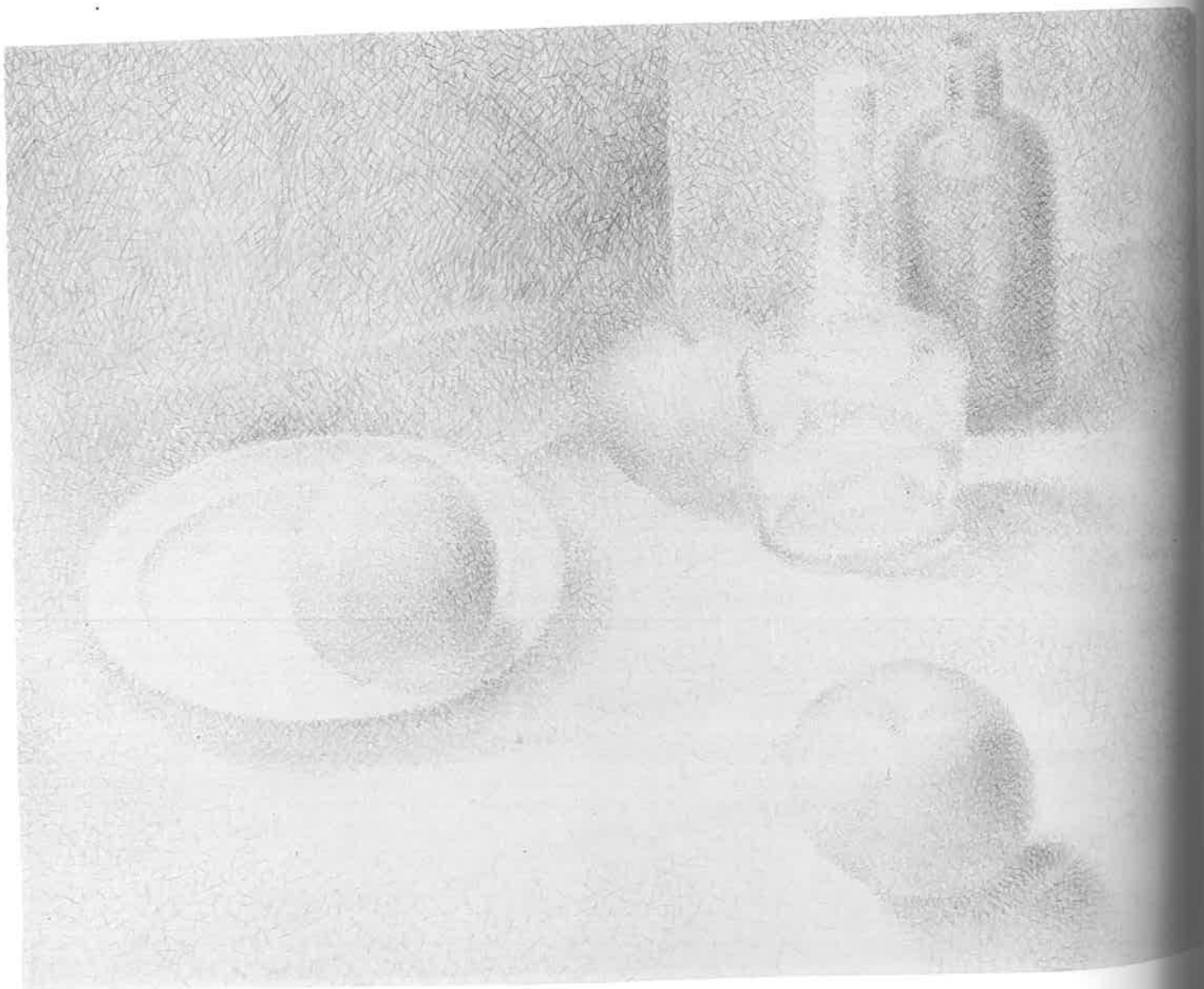
Have been experimenting pretty steadily, with a sort of abstract ap-



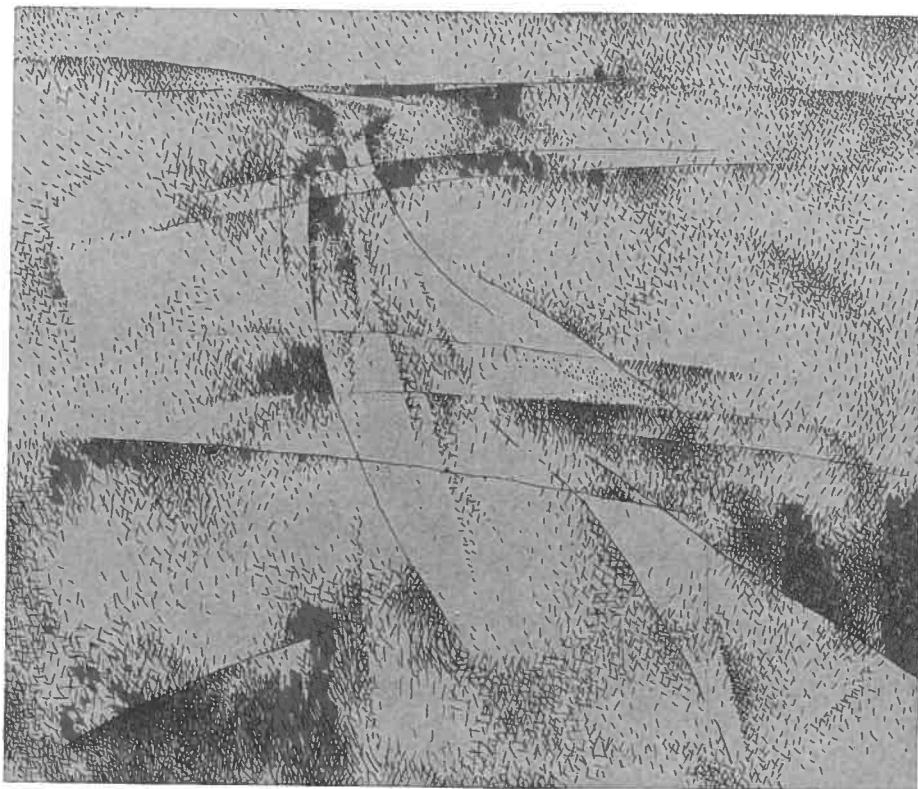


Apples in a Bowl, 1947
pen and ink
29.1 × 42.0
(W.A.G. G-57-152)
no. 63.

Below:
Three Apples, Two Bottles in a Blue Light
1954
coloured chalks
35.2 × 44.6 cm.
(W.A.G. G-57-150)
no. 91.



Path Over Hill (Abstract Landscape), 1956
pen and ink on blue paper
30.1 × 35.3 cm.
(W.A.G. G-57-153)
no. 101.



proach. I wanted to find out more about color and composition and thought a good change from the objects would be a refreshing thing and perhaps open a new field. Have done endless drawings in black and white as well as in color and carried a few of these into larger spaces in oil. Will be interesting to see what will happen in the future.⁸⁶

These works seem to fall into three categories: those directly from landscape or still life, those of a more linear geometric nature, possibly partly derived from buildings, and those of a curvilinear geometric formation. Drawings such as *Landscape (Abstract)*, G-70-432, and *Path Over Hill (Abstract Landscape)*, G-57-153, use subject matter, styles and media characteristic of much earlier work. They are barely abstract. Cross-hatched works such as *Prairie Landscape*, G-61-12, and *Abstract Still Life*, G-74-401, and G-74-109 are clearly derived from still lifes.

FitzGerald understood that "subconsciously the prairie and the skies get into most things I do no matter how abstract they may be." Going on to describe his current method of working he wrote:

Occasionally I get out on the prairie just to wander and look, without

making any notes other than mental ones and always come back with an inner warmth from the familiar but always new feeling. Never a highly emotional reaction, just a sort of quiet contentment. And all this finally penetrates the drawings.

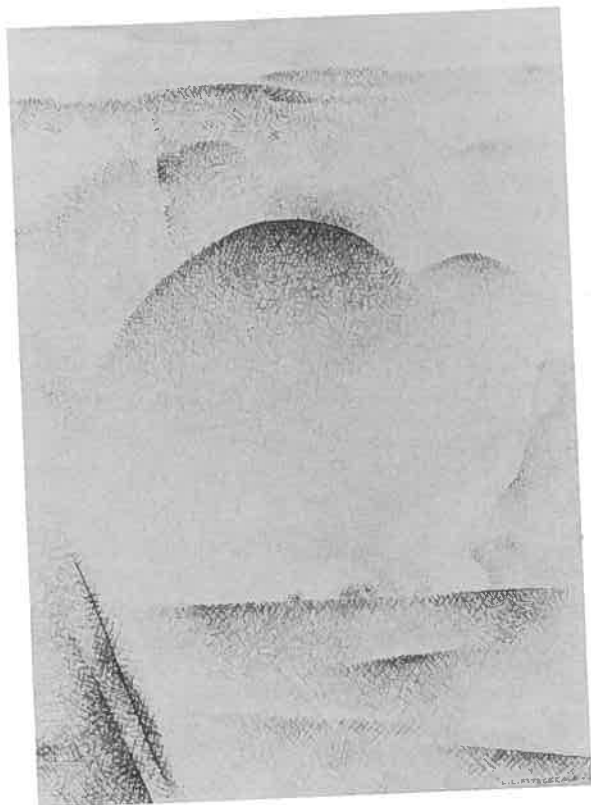
I am enjoying experimenting in this direction of drawing from the stored-up memories and more freely playing with forms and colors. I seem to require this freedom, for the present, from the thing seen and its restrictions. Of course, I never know when the urge will come to go back to a subject in front of me and find out what effect all this recent activity will have on the result.⁸⁷

The second category, that of straight line geometric pieces, might evolve from a city landscape such as G-70-426, a piece reminiscent of Charles Sheeler. A whole group of coloured pencil works followed, including *Abstract*, G-70-244, in which blocks of colour are built up. This was worked through various angles such that the horizontal-vertical axis of *Abstract*, G-70-244 becomes primarily diagonals in *Abstract*, G-70-258 of 1952, setting up a whole new dynamism. In *Abstract*, G-70-257, FitzGerald broke the right angle, freeing his lines to move in any direction.

The connections with Brooker's *Sounds Assembling* cannot be overlooked.

This freedom was carried furthest in the third category, that dealing with curvilinear forms. Here it would seem that the two previous sections have been integrated, taking the softer curves from nature and adding straight-line geometric breaks in plane. FitzGerald was content to work "with the imagination freed from the insistence of objects seen, using colours and shapes without reference to natural form."⁸⁸ In *Abstract: Green and Gold* all the sensitivity, all the sureness in drawing, and all the control of medium are combined to create a stellar flow of shapes, planes and colours, moving through mystical space.⁸⁹ FitzGerald achieved his "fine balance throughout the picture" such that the eye is content to wander within textural and tonal subtleties.⁹⁰

This final phase, then, was a natural culmination of his years of study. After 1950 he worked concurrently, as far as we know, on both still lifes and abstracts. These subjects provided a context exploring the subtleties of line, tone and texture with which he had worked throughout much of his career.



Prairie Landscape, 1951
pencil
18.7 × 15.2 cm.
(W.A.G. G-70-401)
no. 81.

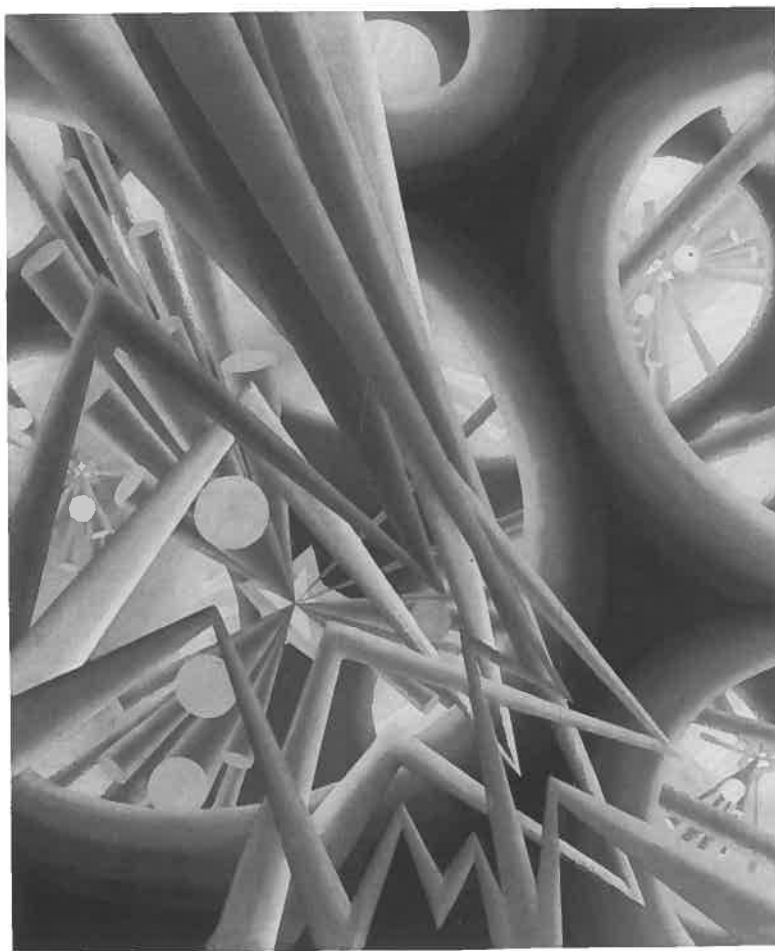


Abstract
c. 1950-51
pencil
19.1 × 14.0
(W.A.G. G-70-438)
no. 78.

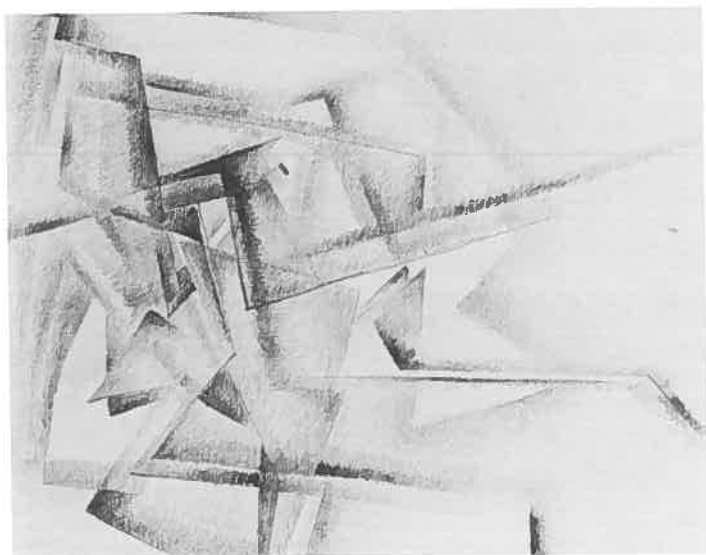


Abstract: Still Life, 1951
pencil
18.7 × 15.2 cm.
(W.A.G. G-70-401)
no. 81.

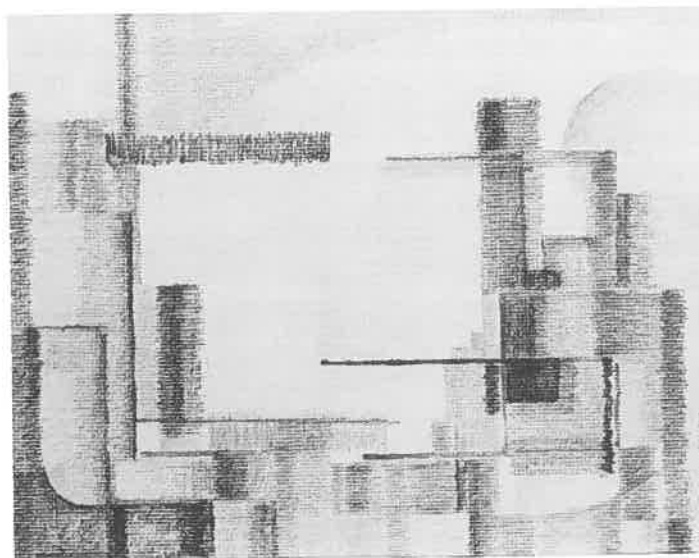
BROOKER:
Sounds Assembling, 1928
 oil on canvas
 114.0 × 91.4 cm.
 (W.A.G. L-80: not in exhibition).



Abstract, 1952
 coloured pencil
 21.6 × 27.6 cm.
 (W.A.G. G-70-257: not in exhibition).



Abstract, 1952
 coloured pencil
 20.6 × 30.7 cm.
 (W.A.G. G-70-244)
 no. 83.



Conclusion

FitzGerald was a man who could make the place and time right for himself.⁹¹ One must not be misled by tales of shyness or reclusiveness: FitzGerald could have had it otherwise had he so willed. He understood his own necessity for a deep and constant search and recognized, early in life, that this was a universal phenomenon, one that could be tackled equally successfully in Winnipeg or New York or London or even Snowflake. He knew intuitively rather than analytically that his exploration would be relentless and lifelong. He pitied those who thought that they had found all the gold at the end of the rainbow.⁹²

FitzGerald, throughout his four stages of development, pursued the same elusive ambitions. He wanted to capture the essence of his subjects and to convey their internal strengths and values without clouding or extraneous supports. To this end, he experimented constantly, stripping away any painterly element which might muddy his

purpose. At various times, he eliminated colour or reduced it to a few hues; he achieved luminous colour or worked with homogeneous values producing a matte, unified effect; in certain periods he favoured sharp and precise contour lines, a contrast to his earlier hazy definition of mass. While he retained certain precisionist elements throughout his mature work, he did not always maintain a smooth precisionist surface. In fact, on a number of occasions he favoured a textured system of ridges built up with paint, a surface patterning not always directly related to the objects depicted. The same ridge patterning emerges in pencil and watercolour works although, here, the ridges have been translated into linear elements. This naturally works best in pieces that involve little recession in space and a concentration on surface tensions and subtle colour modulations. These features also appear in the abstracts, pieces which involve only subtle working of three dimensional

space, such as the breaking of planes, and a definite interest in linear elements and colour modulation.

This restless drive pursued him all his life. In addition, he was hampered by indifferent health, heavy professional responsibilities and a meagre salary. Undoubtedly these factors contributed to his long periods of despondency and lack of artistic output. Yet he tackled his formal interests of structure, light and line with unforgiving honesty and growing sensitivity. He knew his work would hold. Year after year he studied a few familiar objects or the view from his window so that each time he reworked the same subject he injected more of his inner understanding and less of the superficial external appearance. He knew that responsive work:

...is something more precious than gold, a gift to you of a better understanding of yourself and those you live with, a keener joy in your surroundings given to you by one who's mind has taken the time to penetrate a little deeper into the meaning of things.⁹³

Abstract: Green and Gold, 1954
oil on canvas
71.2 × 91.5 cm.
(W.A.G. G-63-287)
no. 92.



FOOTNOTES

1. Ayre Papers, L. L. FitzGerald notes, Queen's University Archives, n.d.
2. A. S. Keszthelyi, "Value of Art to the Community", *Town Topics* (June 19, 1909), p. 18.
3. "Winnipeg School of Fine Arts", *Winnipeg Free Press* (July 11, 1910).
4. Ayre Papers, L. L. FitzGerald to Robert Ayre, July 25, 1949.
5. *Ibid.*; for further details see P. E. Bovey, "Lionel LeMoine FitzGerald and Some European Influences on His Work."
6. Royal Canadian Academy, 1913 Exhibition catalogue; Ayre Papers, Robert Ayre, n.d., p. 7; *Ibid.*, "Lionel LeMoine FitzGerald", typescript, unpublished article, L. L. FitzGerald to R. Ayre, postmarked January 29, 1947 suggests that FitzGerald read a draft of this paper and filled in the blanks.
7. Ayre, "FitzGerald" p. 7.
8. See also works in The Winnipeg Art Gallery, the Montreal Museum of Fine Arts and the FitzGerald Study Centre, The University of Manitoba.
9. For example *Prairie With Clouds* and *Manitoba Landscape*; for further details see Bovey.
10. Arts Students League Records, L. L. FitzGerald class card, account no. 3413.
11. FitzGerald Study Centre, University of Manitoba, L. L. FitzGerald, 1930 Diary, entry of June 11, 1930. FitzGerald also tried to see his old teacher in New York but Robinson was out of town; *Ibid.*, June 19, 1930.
12. Bovey.
13. Ayre, "FitzGerald", p. 8; Bovey.
14. Bovey.
15. McMichael Conservation Collection, L. L. FitzGerald to F. H. Johnston, October 19, 1921.
16. Ayre papers, unpublished notes on *Winnipeg Tribune* article of September 17, 1932 by Jocelyn Baker.
17. *Ibid.*
18. Ayre Papers, notes on article by George Swinton, *Winnipeg Tribune* (Aug. 7, 1956).
19. The National Gallery of Canada Papers, L. L. FitzGerald to ?, May 23, 1939.
20. For parallels between trees and human forms see Brooker Papers, L. L. FitzGerald to Bertram Brooker, February 19, 1937; Bovey.
21. Thomas Papers, L. L. FitzGerald *CBC Wednesday Night Talk*, "Painters of the Prairies" (1 December, 1954), typescript, p. 4.
22. *Ibid.*
23. See drawings in The National Gallery of Canada.
24. Brooker Papers, L. L. FitzGerald to Bertram Brooker, January 11, 1930.
25. The National Gallery of Canada Papers, L. L. FitzGerald to H. O. McCurry, Marcy 18, 1937.
26. See *Composition for Doc Snyder's House*, The National Gallery of Canada, 16770 dated 1928.
27. The National Gallery of Canada Papers, L. L. FitzGerald to Eric Brown, March 29, 1932.
28. FitzGerald Study Centre, Lawren Harris to L. L. FitzGerald, February 10, 1928.
29. *Ibid.*, Lawren Harris to L. L. FitzGerald, undated.
30. *Ibid.*, Lawren Harris to L. L. FitzGerald, January 9, 1929; Group of Seven exhibition catalogues, 1930, 1931; Lawren Harris to L. L. FitzGerald, undated, answered April 2, 1930; Lawren Harris to L. L. FitzGerald, April 16, 1930.
31. FitzGerald Study Centre, H. R. Dent to L. L. FitzGerald, 30 October, 1929; H. R. Dent to L. L. FitzGerald, February 14, 1930; Brooker Papers, Bertram Brooker to L. L. FitzGerald, December 28, 1929.
32. *Ibid.*, Lawren Harris to L. L. FitzGerald, December 10, 1929; Lawren Harris to L. L. FitzGerald, April 16, 1930; The Winnipeg Art Gallery, Winnipeg School of Art Minute Books, Principal's report of January 23, 1930; March 6, 1930; April 24, 1930; October 29, 1930; December 11, 1930; January 15, 1931; February 12, 1931; March 12, 1931.
33. The Winnipeg Art Gallery, School of Art Minute Books, Principal's report, March 6, 1930, pp. 1-2.
34. *Ibid.*, January 15, 1931.
35. *Ibid.*
36. FitzGerald Study Centre, Arthur Lismer to L. L. FitzGerald, May 24, 1932.
37. McMichael Conservation Collection, L. L. FitzGerald to Arthur Lismer, June 21, 1932.
38. The National Gallery of Canada Papers, L. L. FitzGerald to H. O. McCurry, July 6, 1932.
39. FitzGerald Study Centre, Lawren Harris to L. L. FitzGerald, April 16, 1930; J. E. H. MacDonald to L. L. FitzGerald, April 8,

- 1931; Lawren Harris to L. L. FitzGerald, October 10, 1931; L. L. FitzGerald to Arthur Lismer, February 16, 1943; Lawren Harris to L. L. FitzGerald, November 8, 1942.
40. Ayre, "FitzGerald", p. 9. Ayre was meticulous in checking details and FitzGerald read at least one draft of this paper.
 41. For further details on The National Gallery of Canada-Group of Seven association see A. Davis, "The Wembley Controversy in Canadian Art", *The Canadian Historical Review*. LIV, 1, (March 1973).
 42. The National Gallery of Canada Papers.
 43. *Ibid.*, L. L. FitzGerald to H. O. McCurry, August 24, 1938.
 44. FitzGerald Diary, June 11, 1930.
 45. FitzGerald, "Painters of the Prairie", p. 4.
 46. Winnipeg School of Art Minute Book, October 9, 1924.
 47. The Winnipeg Art Gallery Papers, C. Keith Gebhardt to Ferdinand Veckhardt, July 1, 1969.
 48. *Ibid.*
 49. *Ibid.*, C. Keith Gebhardt to Ferdinand Eckhardt, June 22, 1964.
 50. FitzGerald Diary, June 7, 1930.
 51. *Ibid.*, June 20, 1930; FitzGerald also wrote about an exhibition in the Brooklyn Museum in which Hartman (Bertram)? had a number of works. "[S]ome of his [Hartman's] paintings of the skyscrapers are very fascinating and have a great deal of feeling of these buildings in groups." *Ibid.*, June 26, 1930.
 52. Charles Sheeler, "A Brief Note on the Exhibition" in exhibition catalogue, (The Museum of Modern Art, New York: 1939), p. 10.
 53. FitzGerald Diary, June 7, 1930.
 54. F. Eckhardt, "Introduction", *Memorial Catalogue* (Winnipeg, The Winnipeg Art Gallery: 1958), n.p.
 55. Sheeler.
 56. Charles Sheeler to Mrs. Elizabeth Navas, 1952, quoted in Thomas H. Benton, *The Artist in America* (Columbia, University of Missouri Press 1968), p. 184.
 57. When this canvas was shown in the Canadian Group Exhibition in Atlantic City in 1933, one writer referred to it as having "a delicacy reminiscent of Georgia O'Keefe [sic]", Paul Duval, *High Realism in Canada* (Toronto: 1974), p. 38.
 58. Sheeler, p. 10.
 59. FitzGerald Study Centre, Lawren Harris to L. L. FitzGerald, December 29, 1929.
 60. FitzGerald Diary, June 21, 1930.
 61. *Ibid.*, June 29, 1930.
 62. The National Gallery of Canada Papers, L. L. FitzGerald to H. O. McCurry, July 6, 1932.
 63. *Ibid.*, L. L. FitzGerald to Eric Brown, September 22, 1932; McMichael Conservation Collection, L. L. FitzGerald to Arthur Lismer, September 29, 1932.
 64. Brooker Papers, L. L. FitzGerald to Bertram Brooker, June 17, 1935.
 65. FitzGerald Study Centre, Lawren Harris to L. L. FitzGerald, October 11, 1933; McMichael Conservation Collection, L. L. FitzGerald to Arthur Lismer, December 5, 1935; The National Gallery Papers, L. L. FitzGerald to H. O. McCurry, January 3, 1936; L. L. FitzGerald to Eric Brown, April 22, 1936.
 66. The National Gallery of Canada Papers, L. L. FitzGerald to H. O. McCurry, March 18, 1937.
 67. Brooker Papers, L. L. FitzGerald to Bertram Brooker, May 7, 1935.
 68. *Ibid.*, L. L. FitzGerald to Bertram Brooker, December 4, 1937.
 69. Bovey; FitzGerald Study Centre, in an undated letter, probably of 1933, Lawren Harris refers to "*Still Life With Two Apples*".
 70. The National Gallery of Canada Papers, L. L. FitzGerald to H. O. McCurry, March 28, 1940, (sic) [1941].
 71. Ayre Papers, L. L. FitzGerald to Robert Ayre, February 3, [1942].
 72. The National Gallery of Canada Papers, L. L. FitzGerald to H. O. McCurry, March 31, 1942.
 73. For example *Barlow's Garage*, 1950; *Snow II*, 1950.
 74. Brooker Papers, L. L. FitzGerald to Bertram Brooker, June 17, 1935.
 75. FitzGerald Study Centre, Lawren Harris to L. L. FitzGerald, November 8, 1942; December 21, 1942; January 26, 1943; February 21, 1943; August 21, 1943; October 10, 1943; February 6, 1944; The National Gallery of Canada Papers, L. S. Harris to H. O. McCurry, June 24, 1945, in respect to FitzGerald's watercolours in general Harris wrote:

They are very delicate, very subtle and one has to view them for quite a time before their quality, utter sympathy and underlying structure begins to emerge....

These works are caviar — very simple but of an extraordinary subtlety — I think as distinctive and beautiful as anything done anywhere.
 76. Ayre Papers, L. L. FitzGerald to Robert Ayre, January 31, 1945; FitzGerald Study Centre, Lawren Harris to L. L. FitzGerald, March 18, 1945; May 21, 1945; Ayre Papers, L. L. FitzGerald to Robert Ayre, [June 11, 1945]; McMichael Conservation Collection, L. L. FitzGerald to Arthur Lismer, May 14, 1947.
 77. The Winnipeg Art Gallery Papers, L. L. FitzGerald to W. H. McPherson, President, Board of Directors, March 16, 1948; W. H. McPherson to L. L. FitzGerald, April 10, 1948, file copy; L. L. FitzGerald to W. H. McPherson, January 15, 1949.
 78. Ayre Papers, L. L. FitzGerald notes; quoted in *Memorial Catalogue* (1958), n.p.
 79. *Ibid.*, L. L. FitzGerald to Robert Ayre, July 25, 1949.
 80. FitzGerald Study Centre, L. L. FitzGerald to Bess Harris, June 21, 1955.
 81. Ayre Papers, L. L. FitzGerald to Robert Ayre, July 25, 1949.
 82. *Ibid.*, August 29, 1948.
 83. *Ibid.*; see also McCord Museum Collection, L. L. FitzGerald to Mrs. Ferguson, June 26, 1948; The Winnipeg Art Gallery Papers, L. L. FitzGerald to Board of Governors, "Report on a little journey around the art world of Vancouver in September nineteen forty-four", p. 1.
 84. See footnotes #59 and #60.
 85. The Winnipeg Art Gallery; Brooker Papers.
 86. Ayre Papers, L. L. FitzGerald to Robert Ayre, December 18, 1952.
 87. *Ibid.*, L. L. FitzGerald to Robert Ayre, August 27, 1954.
 88. Thomas Papers, "Prairie Painters", p. 4; see also Bovey.
 89. Bovey.
 90. *Op. Cit.*
 91. *Op. Cit.*
 92. Ayre Papers, Unpublished notes; *Memorial Catalogue*.
 93. *Ibid.*, L. L. FitzGerald unpublished notes.

Still Life with Hat, c. 1955
oil on masonite
61.0 × 76.0 cm.
(private collection)
no. 100.



LIONEL LEMOINE FITZGERALD

Some European Influences on His Work

PATRICIA E. BOVEY

In writings concerning the work of Lionel LeMoine FitzGerald frequent comparisons and comments have been made about similarities to, and possible derivations from 19th and early 20th century European artistic movements. Those cited most often are the impressionists, the pointillist painter Georges Seurat, and "the Father of Modern Art", Paul Cézanne. Others can be added to the list as well, including Joseph Mallord William Turner and, perhaps, the cubists and the Russian suprematists and non-objectivists. In assessing the work of FitzGerald, "The Painter of the Prairie", one must examine these claims, looking critically at his and their work together. Are any tangible European influences evident in the work of Lionel LeMoine FitzGerald? How well acquainted was he with their respective stylistic developments? How well versed was he in their theories? Or, conversely, was FitzGerald a man who, coincidentally, had a similar outlook on his work, and independently developed similar solutions to resolve his own problems?

FitzGerald set foot outside Canada on but a few occasions. He never ventured further afield than Mexico, and he never travelled to Europe. He did, however, know the work of all these European men and movements, and that he held them

in high esteem is unquestionable. In New York as a student in 1921-22, and in 1930 when on School of Art business in Chicago, Pittsburgh and New York, he saw as many exhibitions as possible. A large percentage of these were devoted to the 19th and 20th century European schools. In letters, diaries and lecture notes, he referred to the techniques, subjects, compositions, colour, and success of particular paintings which he had seen on these two trips. By the time he actually saw these paintings and wrote of them, however, his career as an artist was already launched. He had by then painted his "impressionist" landscapes. He had, indeed, from the time he was a teenager, concerned himself with all the subjects, except abstraction, which he explored in his later work.

What then is his "association" with these styles of painting? By virtue of geography, temperament and his own stylistic tendencies, FitzGerald stood alone in Canadian art. His colleagues, with whom he engaged in regular correspondence, were spread from Victoria to Toronto. Though they were painting many of the same subjects as FitzGerald, they were doing so in quite a different manner. Being isolated, with virtually no art training, how did FitzGerald develop an "impressionist" or "pointillist" style, or even the geometric solidity of Cézanne?



MILLET: *The Grass Burner*
pastel
51.0 × 38.6 cm.
(W.A.G. G-72-51: not in exhibition).

From the time he was a child, FitzGerald was an avid reader. The new Public Library on William Avenue opened in 1904, and Le-Moine FitzGerald, who lived at 672 Sherbrook Street, was a regular user. Two books were of particular interest to him: first, Ruskin's *Elements of Drawing*, and second, Holman Hunt's *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*. Of the impact of these early interests, FitzGerald wrote to Robert Ayre:

I read *Ruskin* at almost the beginning and all that clings to me as closely as my vacation days at Snowflake at grandmother's farm.... Strange books I read at that time trying to find out something about art. *Ruskin* pretty weighty stuff, but through a lot of wading and looking at the illustrations a lot of avenues opened just a little and naturally, *Turner* became something of a god. I still retain something of that illusion with the greater knowledge that has come with the passing years and contact with many reproductions of his work and the seeing of a few original works. For the first time I read of the other artists that *Ruskin* wrote of in comparison with *Turner* and began a study of the history of art in this way. I got a wonderful thrill from the two volumes of Holman Hunt's 'Pre-Raphaelitism and the Pre-Raphaelite Brotherhood'. The earlier days of the brotherhood existence naturally interested me the most and I read and looked at the production of these days with something of awe, at the, to my mind then, terrific achievements, of such young men....¹

He continued in the same letter regarding his childhood reading:

Not from the library but from a friend came the loan of an issue of "Studio" containing a long article on *Bonington* with numerous illustrations, one in colour, very lovely, a street in Rouen....²

By reading, therefore, at an early age, without formal art historical training, FitzGerald became familiar with some of the prominent 19th century English painters, particularly Joseph Mallord William Turner, the Pre-Raphaelites (Holman Hunt, William Rossetti, John Everett Millais), and Richard Parkes Bonington. As a result of this exposure he felt of the latter that he "became pretty intimate ... and my admiration of that time has only increased."³

His childhood introduction to schools of painting was not limited solely to the English ones. Some of the first masterpieces to make any impact on him were prints of Millet's paintings in his Grade IV classroom. These "had struck a note but he had not understood."⁴ He certainly understood them by the time he painted *The Potato Patch, Snowflake*, c. 1925. Jean François Millet was a realist painter and worked outside Paris in the mid-19th century with the Barbizon painters. Millet's paintings of peasants and their labours were sensitive and the figures were dignified. FitzGerald, who spent his childhood summers at his grandparents' farm at Snowflake had early developed a tremendous respect for the land and those who farmed it. That Millet's prints in the

classroom "struck a note" is hardly surprising. In his 1925 painting *The Potato Patch, Snowflake*, he used a number of devices which Millet himself had worked to advantage. FitzGerald shows the figure's full height, giving him a monumentality by extending him through three-quarters of the height of the canvas. By repeating the colours of the field in the figure itself, and by using a rough technique throughout, he successfully fuses the farmer with the land. The impact of the figure is increased by the strong emphasis FitzGerald gives the hands.

Everything FitzGerald had learned by reading, looking and experimenting crystallized when he was in New York that winter of 1921-22. There at the Arts Students League he was a serious art student for the first time in his life. Of the Arts Students League he wrote: "I met mature people. For the first time in my life I saw painting that was neither English or Scottish. I got a sudden jolt into everything...."⁵ It was there, of course, that he had his first exposure to Cézanne, who "became his greatest help". There also "he discovered form; he studied clay modelling for a month in the right class at the Beaux Arts; he sought above all things, *oneness*."⁶

In the six months in New York he absorbed tremendous amounts. Many of the ideas and techniques, however, only surfaced in his works considerably later in his artistic career.

Potato Patch, Snooflake, 1925
oil on canvas on board
43.3 × 51.2 cm. (private collection)
no. 8.





Summer, East Kildonan, 1920
oil on canvas
127.0 × 106.7 cm.
(private collection)
no. 3.

Impressionism and the Impressionists

Returning to Winnipeg in the spring of 1922, he resumed commercial work as a decorator with J. E. Dolen. Unfortunately he had little time left to work on his own to experiment with the ideas he had learned in New York. It was not until 1924, when he began his teaching career at the Winnipeg School of Art, that he was able to devote himself to his own creative work.

Now that he no longer had to squander his creative energies on commercial design, he was free to set forth on the road New York had revealed before him. He had always felt space but now he searched for volume; he began to focus his attention more intensively on nature, to feel it from within rather than be cheated by haphazard appearances. He gave up the quick and easy style of his oil painting and turned to watercolour, etching & drawing.⁷

The "quick and easy style of his oil painting" refers, of course, to his early "impressionist" canvases. These were always popular with the public and sold well. The best known works of the period are *Summer East Kildonan, 1920*, and *Summer Afternoon, The Prairie, 1921*. In examining these paintings one must ask to what extent they can correctly be classified as "impressionist" works.

The impressionists were a group of painters working together in France, primarily between 1874 and

1886. The major personalities were Claude Monet, Pierre Auguste Renoir, Edgar Degas, Alfred Sisley, Camille Pissarro and, for a few years, Paul Cézanne. Their aim was to explore light and its reflections, and to depict the varying sensations of light and atmosphere. This concentration is certainly apparent in Monet's *Gare St. Lazare* series of 1876 to 1878, where attention is directed to the steam from the engines, not the architectural details of the station. Fog, sun and rain were all aspects of nature which they painted frequently, always with an attempt to render the precise light of a given moment. So meticulous was Monet in "capturing" the light at a specific moment that in his *Rouen Cathedral* series of 1890–1896 he changed the canvas at fifteen minute intervals, thus assuring the accuracy of each painting. In their search for the true depiction of natural light the impressionists worked mainly outdoors and painted the images before them directly, without executing preliminary studies and sketches. As they progressed in their ability to render the subtleties of light they gradually gave up form, because nature, they noticed, did not bind forms in outlines. Light was the all-important object of their work. This increasing lack of form in their later paintings did concern some of the impressionists, and caused a few to

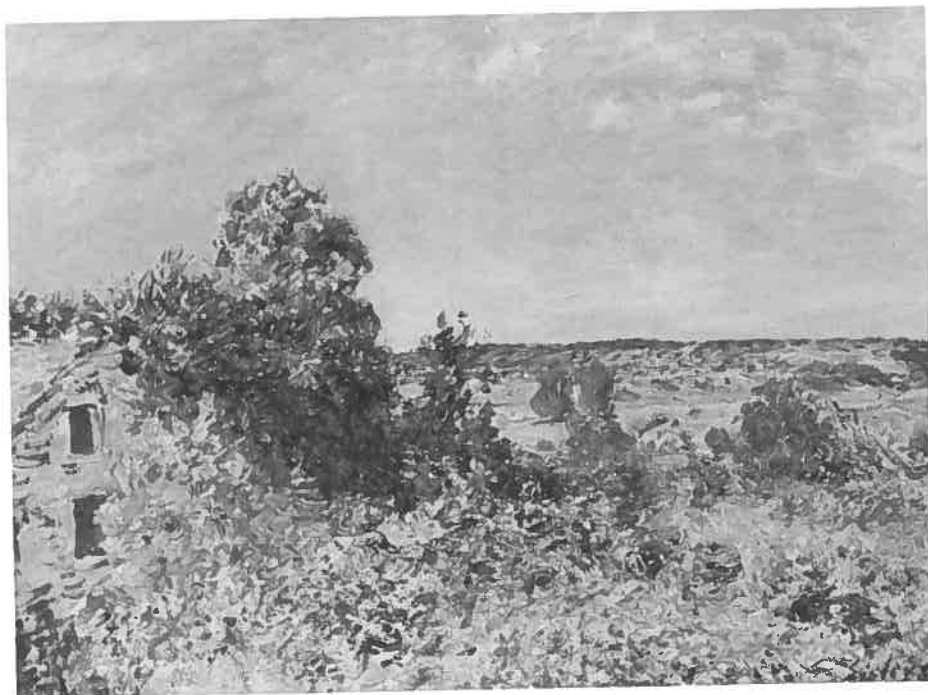
abandon the movement. While Monet persisted with the original aim and became almost abstract in his late works, such as *Waterloo Bridge: Le soleil dans le brouillard, 1903*, Paul Cézanne turned his energies to the reintroduction of form in painting:

I have wanted to make of Impressionism something as solid and durable as art of The Museums.⁸

Renoir, on the other hand, gave up impressionism because he became disillusioned with painting outdoors:

About 1883 I had wrung Impressionism dry, and I finally came to the conclusion that I knew neither how to paint, or how to draw ... light plays too great a part of outdoors; you have no time to work out the composition. You can't see what you're doing.... If the painter works directly from nature, he ultimately looks for nothing but momentary effects; he does not try to compose, and soon he gets monotonous.⁹

Before this disillusionment struck these artists, the impressionists had made some important innovations in their techniques. They applied their paint with dab-like, comma brush strokes, and placed complementary colours side by side for the eye of the viewer to mix. They also used a rainbow palette and eliminated black. The result of the technique was a vibrant canvas and the successful depiction of flickering light and its reflections.



SISLEY: *Landscape*, 188(7)
oil on canvas
53.3 × 72.3 cm.
(private collection: not in exhibition).

How directly do these techniques and theories apply to the work of FitzGerald? In *Summer East Kildonan* and *Summer Afternoon, The Prairie* there are certainly several similarities which lead one to apply the "impressionist" label. First, FitzGerald, like the impressionists, painted nature, outdoors, and concentrated on the light effects; second, he used a dab-like brushstroke reminiscent of theirs. On a more careful examination, however, the comparison is seen to go no deeper than these surface qualities.

FitzGerald had not seen any original paintings by the impressionists when he painted these works. Reproductions were his only source. How much he learned about the impressionists in his reading is not known. Certainly Ruskin, from whom he did acquire much of his knowledge of art history at the beginning, was not an ardent admirer of the impressionists.

FitzGerald did not work like the impressionists. He did work outdoors, but usually in watercolour or even pencil. They, of course, painted directly in oil. Also, FitzGerald executed studies and sketches. Many survive and clearly show the development throughout his career, as well as the working out of specific compositions. While interested in the rendering of light, as is evident particularly in the rays filtering

down through the leaves in *Summer East Kildonan*, his portrayal of it was more universal. He painted morning, afternoon or evening light, not that of 4:15 p.m., 4:30 p.m. or 4:45 p.m. He never shared Renoir's late disillusionment with working outdoors, but rather attributed the delicacy of many of his drawings to the brilliant outdoor sun:

The only way I can account for the extreme delicacy of the pencil drawings is because of the terrific light we have.¹⁰

Again, though, it must be stressed that he painted the final canvases themselves in his studio, preferring to work early in the morning. In none of his paintings and drawings does light seem the prime concern of the artist, nor does he ever give up form. Form was for him of equal, if not more importance than light, and he used his colour and brush to build both. His works exude the solidity lacking in many of the impressionists' canvases.

FitzGerald's application of colour in the paintings of this early period consists of dabs of bright hues. Unlike the impressionists, FitzGerald did not leave the mixing of the colours to the eye of the viewer. That he did on his palette. Also, FitzGerald never totally gave up black. He did, however, as they had, use colour in shadows. He too had perceived that the shadow of an

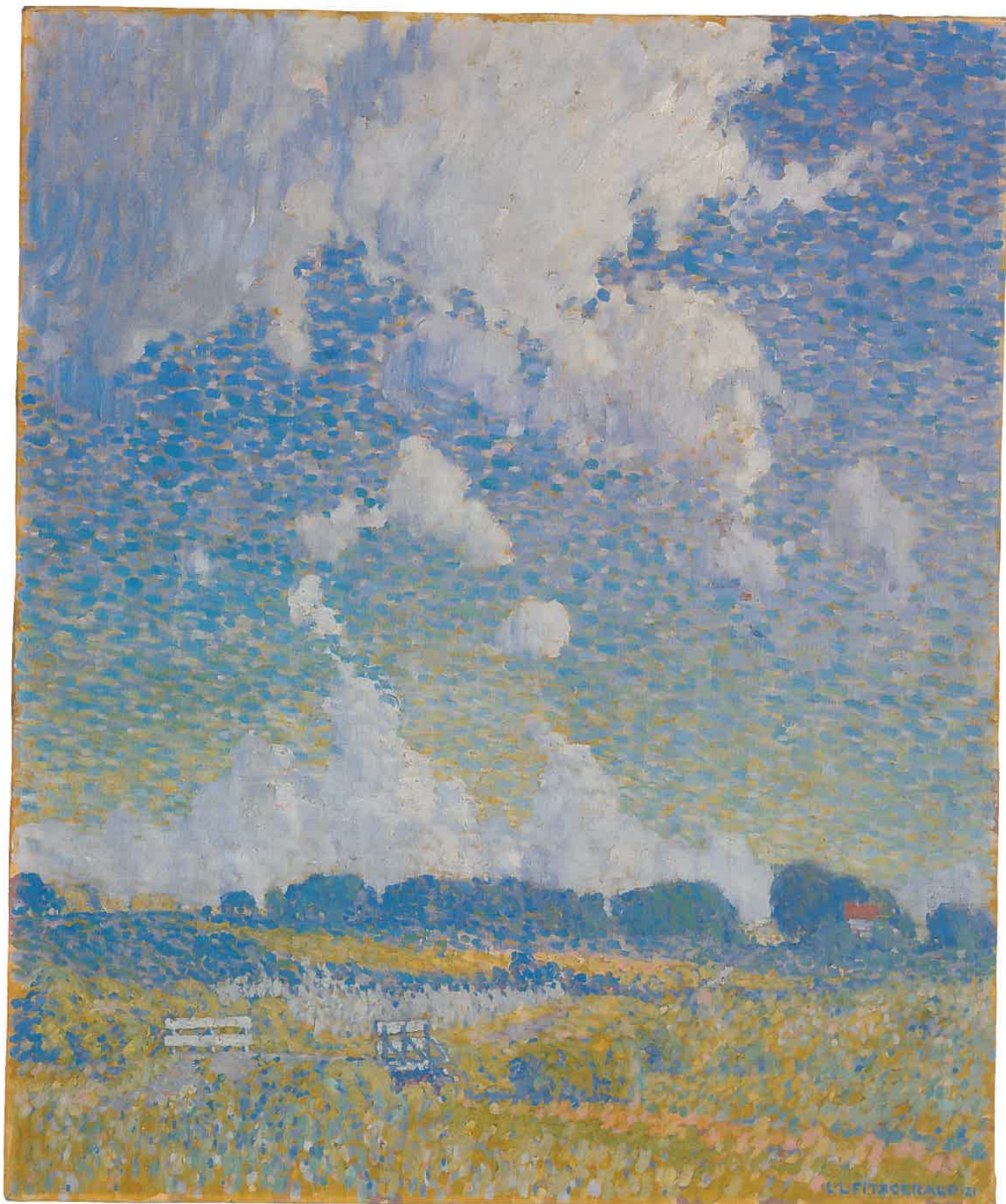
object contained its complement. Thus mauve is dominant in the shadows in *Summer, East Kildonan*. FitzGerald was also keenly aware of the reflection of the colour of one object on another.

FitzGerald adapted the "dab" technique not only as it was "quick and easy", as Ayre noted, but also because it suited his subject matter. The rougher paint surface given by the individual dabs certainly aided in the creation of the textural quality of the grasses and trees in *Summer Afternoon, The Prairie*. The technique also conveys the flickering light successfully as it had for the impressionists.

His use of the technique was to a great extent coincidental. A style conceived to meet his ends, it was employed without training. Nowhere does he write of a conscious adaptation of the method of the impressionists. The links with them therefore, are, but superficial, and have often been overstated. He himself was not satisfied with this style of painting and after being exposed to other alternatives gave it up. Though he could have made a living by pursuing it, he chose not to. As Ayre recorded:

...now he searched for volume, he began to focus his attention more intensively on nature to feel it from within rather than be cheated by haphazard appearances.⁷

Summer Afternoon, the Prairie, 1921
oil on canvas
105.4 × 87.9 cm.
(W.A.G. 1-90)
no. 5



Pointillism and Georges Seurat

One artist for whom FitzGerald had an immediate respect on seeing his work in New York was Georges Seurat. He was very impressed by what he saw of Seurat's, and particularly by his masterpiece, *Sunday Afternoon on La Grande Jatte*, 1886.

The very serene and exquisite ... "Sunday in the Park" particularly enthused me. In this, is a great feeling of reality and the people are really doing the things people will do in parks the world over. There is a real naivety to it all that only emphasizes the real quality and the color is beautiful, the feeling of sunlight extremely fine and the color seems to give the glow that sunlight has. The very remarkable thing is that on such a huge canvas, such a technique would hold together and be so simple in the great masses, all little strokes or spots of broken pigment are superimposed.¹¹

Seurat, the pointillist painter who died prematurely in 1891 at only 31, revolted against the formlessness and aimlessness of the impressionists. He was not alone. With others he formed the Society of Independent Artists. In the article published for their third exhibition, in 1887, they wrote:

...the Impressionist works presented themselves with an air of improvisation. The technique was summary, brutal, and hit-or-miss.¹²

To reintroduce form into painting

they, with Seurat as leader, developed the pointillist theory of building up the canvas with tiny dots painted with the tip, not side of the brush. The dots were uniform in size and shape, and the pigments were placed side by side in complementary and contrasting relationships. Tiny spaces were left between each dot, and the mixing was left to the eye. This was only a part of their scientific theory and attempt to reformulate art according to "rational" practices. Their ideas of colour were based on the scientific experiments and discoveries of Eugene Chevreul and Rood, to name but two working in the field. They also worked from their own observations. Seurat furthered the scientific theory:

If with the experience of art, I have been able to find scientifically the law of pictorial colour, can I not discover an equally logical, scientific and pictorial system to compose harmoniously the lines of a picture just as I can compose its colors?¹³

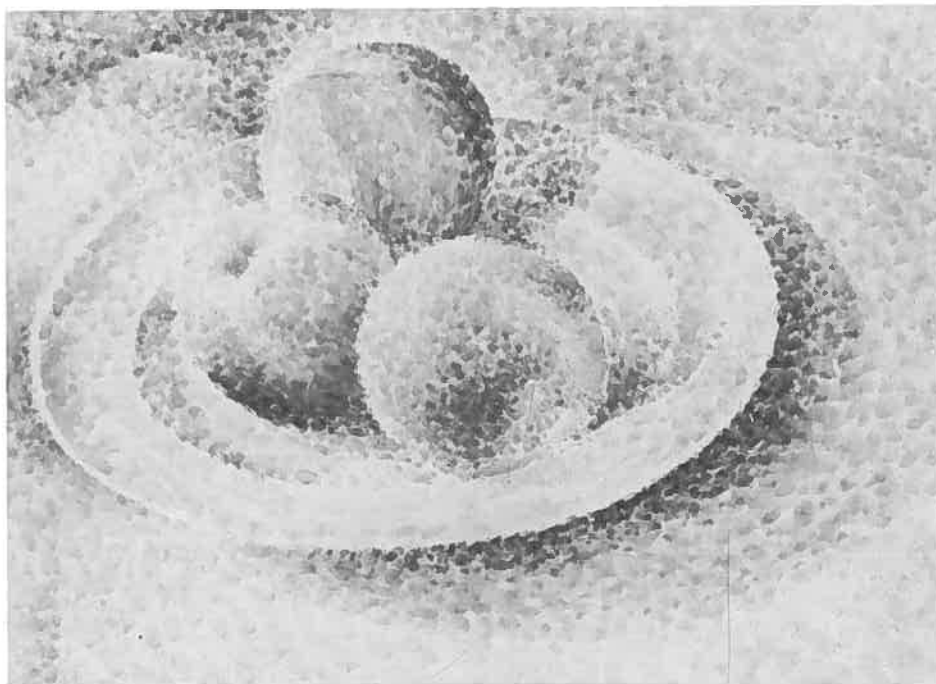
This the pointillists did. They used detailed compositional and colour formulas for "gay", "calm" and "sad" paintings, defining art as harmony: "Harmony in gay, calm or sad combinations".¹⁴

FitzGerald's admiration for Seurat was not limited to his painting. He was attracted to his drawing too, having seen in New York

...a beautiful drawing by Seurat of a lady with the long dress of the period, extremely alive. I think his drawing very lovely.¹⁵

After being exposed to the output of Seurat FitzGerald did execute a number of "pointillist" paintings and drawings, if one considers the technical side of the work alone. *Still Life: Two Apples* is a good example of the technique. FitzGerald, however, adhered to no theories. In fact their formulas would no doubt have been abhorrent to the "Painter of the Prairies", who "felt" each of his subjects from within, and depicted the landscapes and objects around him with great sensitivity and power. None of his figures have the static quality of those in Seurat's *Sunday Afternoon on La Grande Jatte*. His forms are not brought together on a vertical/horizontal based structure, but rather are curved and repeated rhythmically throughout the work. Nor does FitzGerald leave white spaces between his colours. Had he done so his work would have lost much of the subtlety which gives it its strength. Indeed, he does not use the vivid palette of Seurat. His colours in the "pointillist" pieces are muted, and not placed side by side in complementary and contrasting relationships. Many "pointillist" works of FitzGerald's are drawings and watercolours. The latter are executed in soft colours; the former are

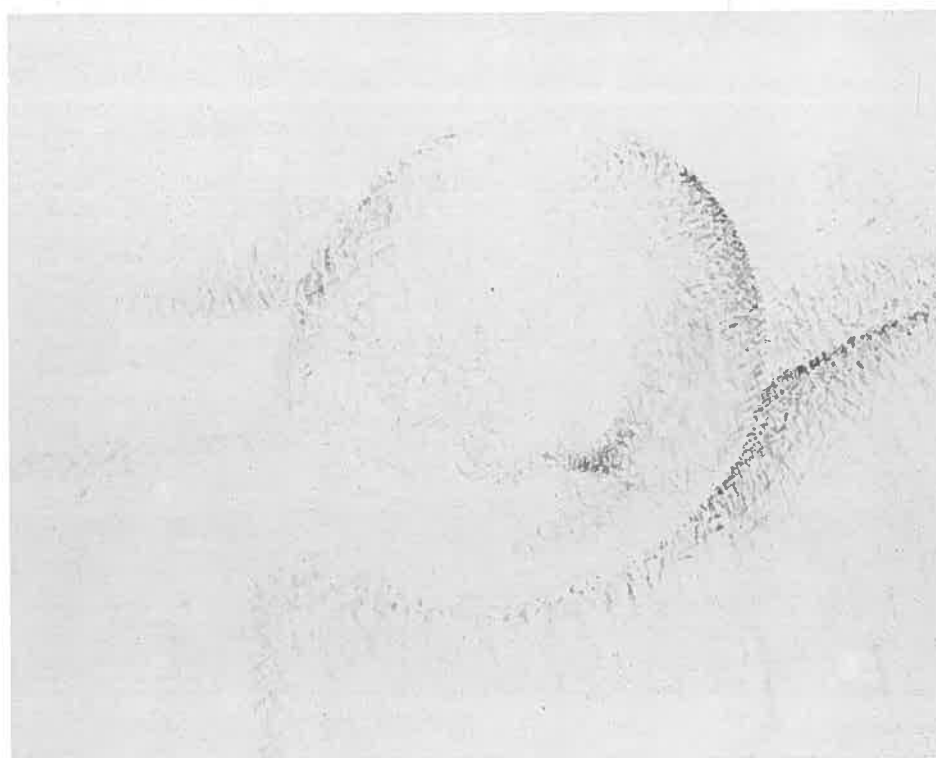
Three Apples on a Purple Plate, 1949
watercolour
27.7 × 38.5 cm.
(W.A.G. G-57-147: not in exhibition).



either pencil or ink, and are not done with the great concentration of dots as Seurat's. FitzGerald merely used the "pointillist dot" as a technical device to build up his forms which continue to be of prime importance in both his paintings and drawings. Never does he allow a technique or theory to take over. He constantly warned his students:

Consider technique as a means by which you say what you have to say and not as an end in itself. What you have to say is of the first importance, how you say it is always secondary.¹⁶

FitzGerald's admiration for Seurat and his work certainly must not be under-estimated. His associations with the pointillist theories and techniques, however, have in the past been over-exaggerated. Seurat's technique was a device he used successfully in building form and constructing space. The balance of the "formula" FitzGerald ignored.



Apple, c. 1937-8
watercolour
24.7 × 31.0 cm.
(W.A.G. G-70-300: not in exhibition).

Still Life: Two Apples, c. 1940
oil on canvas
41.1 × 36.3 cm.
(W.A.G. G-56-28)
no. 40.



Doc Snyder's House, 1931
oil on canvas
74.9 × 85.1 cm.
(N.G.C. 3993)
no. 25.



Form, Solidity and Paul Cézanne

It is Paul Cézanne to whom Fitzgerald is perhaps closest in his aims and achievements. Cézanne abandoned impressionism rather quickly to reintroduce form and solidity into painting. He felt that "all the aspects of nature are contained in the cylinder, the sphere, and the cone".¹⁷ Cézanne's work, like that of Fitzgerald, can be divided into three thematic categories: landscape, still lifes and figure studies. He advised the younger artist, Emile Bernard, when beginning a work to:

...treat nature by the cylinder, the sphere, the cone, everything in proper perspective so that each side of an object or a plane is directed towards a central point...¹⁸

In each category of his work Cézanne attempted to depict the solidity of the object and to examine the light effects on all sides of it.

...I mean to say that in an orange, an apple or bowl, a head, there is a culmination point; and this point is always — in spite of the tremendous effect of light and shade and colourful sensations — the closest to our eye; the edges of the objects recede to a center on our horizon.¹⁹

In realizing this aim, Cézanne often distorted the shape of an object and reconstructed the space around it. He tilted a table top and compressed the background, for instance, bringing them forward to the picture plane.

FitzGerald developed a great af-

finity with the work of Cézanne and when in New York studied it carefully. He wrote:

Off to the Metropolitan ... to the Cézannes particularly, five in all. The still life is a most simple thing with rather an unusual background. Rather full in pigment much in the same manner as the head in the Philip's collection very freely painted and low toned of color. All the landscapes contain many things that are most useful thoughts. Always the edges of the canvas is [sic] treated in a most careful manner, never any paint overdone but enough variety to keep the eye within The outstanding quality in all these big things which is being more and more impressed on me, is the terrific sense of unity, everything being thought of to keep the eye within the picture and still it remains a thing of apparent ease. And always a great sense of reality no matter how abstract the thing may be.²⁰

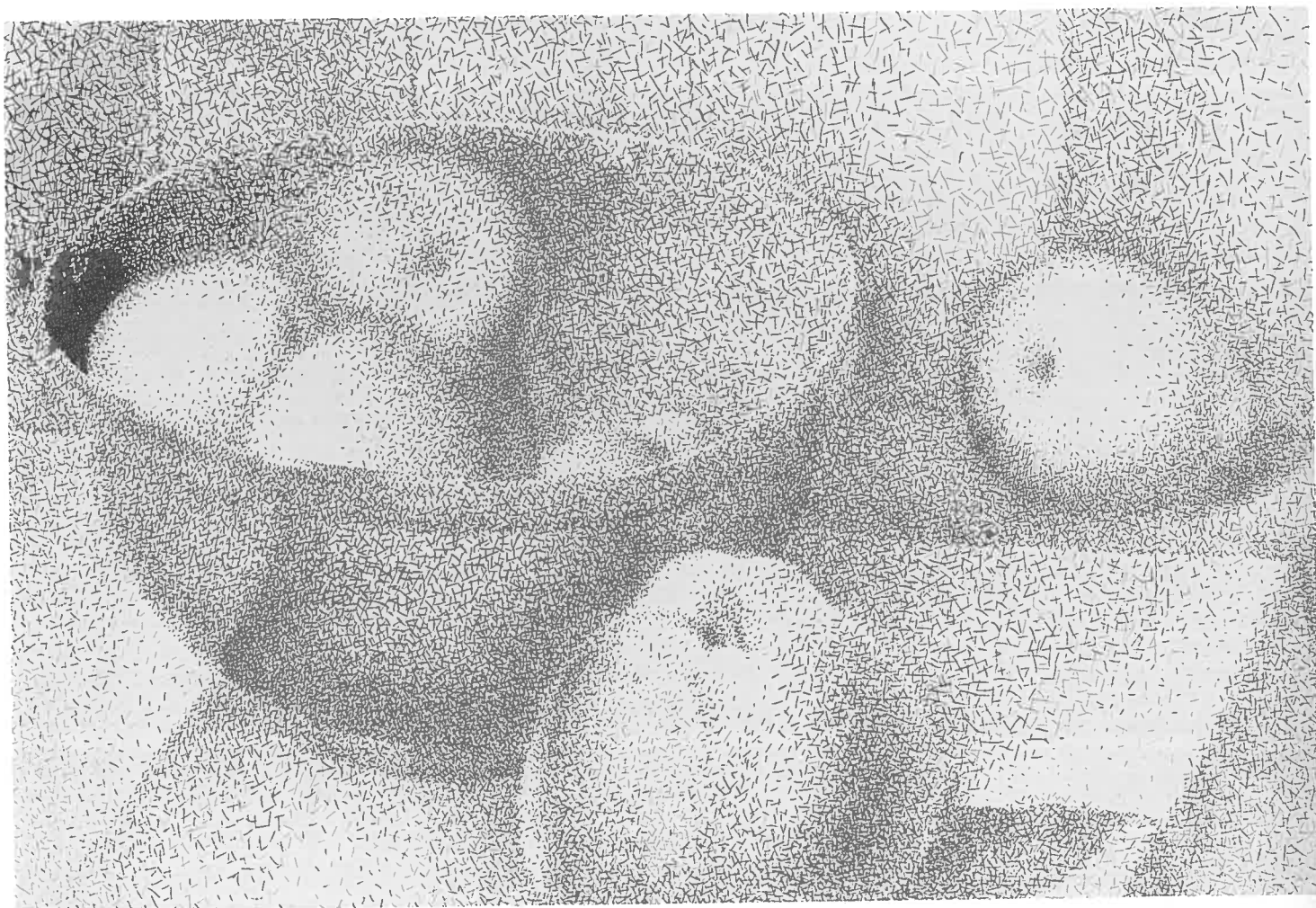
The unity of a painting is particularly important for Fitzgerald, as can be seen through his concentration on both form and organization in the 1930's and 1940's. *Doc Snyder's House* is a masterpiece.²¹ Every detail is necessary to the whole, and the treatment of light and colour is unified throughout. Each object and shape in the painting is studied, and the relationships of all the parts are calculated deliberately. Never does the eye stray out of the picture. While in all phases of his work Fitzgerald's prime concern was form

and the natural life of individual objects, the organization of space around the forms and the relationships of objects themselves occupied him too:

It is evident that no one object can be segregated in space without the feeling of something around it, and usually it is associated with other objects. The appreciation of the relation of one object to another and their effect on one another will help to suggest the sense of solidity of each.²²

In his ink drawing *Apples in a Bowl*, 1947, the form of one object defines that of another. Cross-hatched strokes are effectively ordered to show the light hitting each item. By concentrating the pen strokes at the edges of each object Fitzgerald depicts successfully their three dimensionality. Fitzgerald has, in this work, also employed several of the devices used by Cézanne in many of his still lifes of the 1880's and 1890's. The table top is tilted forward; the viewer, therefore, sees the bowl of fruit from the top as well as the side view. He has compressed the background space to push the still life towards the picture plane. The vertical lines defining the wall come progressively forward as the eye moves to the center of the drawing. In working out such compositions Fitzgerald began with each individual object:

It is necessary to get inside the object and push it out rather than merely building it up from the outer aspect



Apples in a Bowl, 1947, pen and ink, 29.1 × 42.0 cm.
(W.A.G. G-57-152), no. 63.

Opposite Page: *Geranium and Bottle*, 1949, oil on canvas
45.6 × 30.1 cm. (W.A.G. L-9), no. 72.

.... This requires endless search and contemplation; continuous effort and experiment; and appreciation for the endlessness of the living force which seems to pervade and flow through all natural forms, even though these seem on the surface to be so ephemeral.²³

Only after achieving the portrayal of the living force in each one could FitzGerald turn his attention to the organization of the whole. Studies are extant showing his evolution in this direction — some show his concentration on one object, others on two and three.

Not only can parallels be drawn between the paintings and drawings of FitzGerald and Cézanne, but their advice to students contained many of the same warnings and suggestions. FitzGerald directed his students to the study of nature around them and stressed that through that alone could they achieve the depiction of the living

force which was so important to him.²⁴ Cézanne had earlier advised the younger Emile Bernard similarly:

...painters must devote themselves entirely to the study of nature and try to produce pictures which are an instruction ... painting by means of drawing and colour gives concrete shape to sensations and perceptions....²⁵

Their respective warnings to studying artists concerning the dangers of allowing technique to dominate also reflect their common interests. Cézanne had cautioned Bernard:

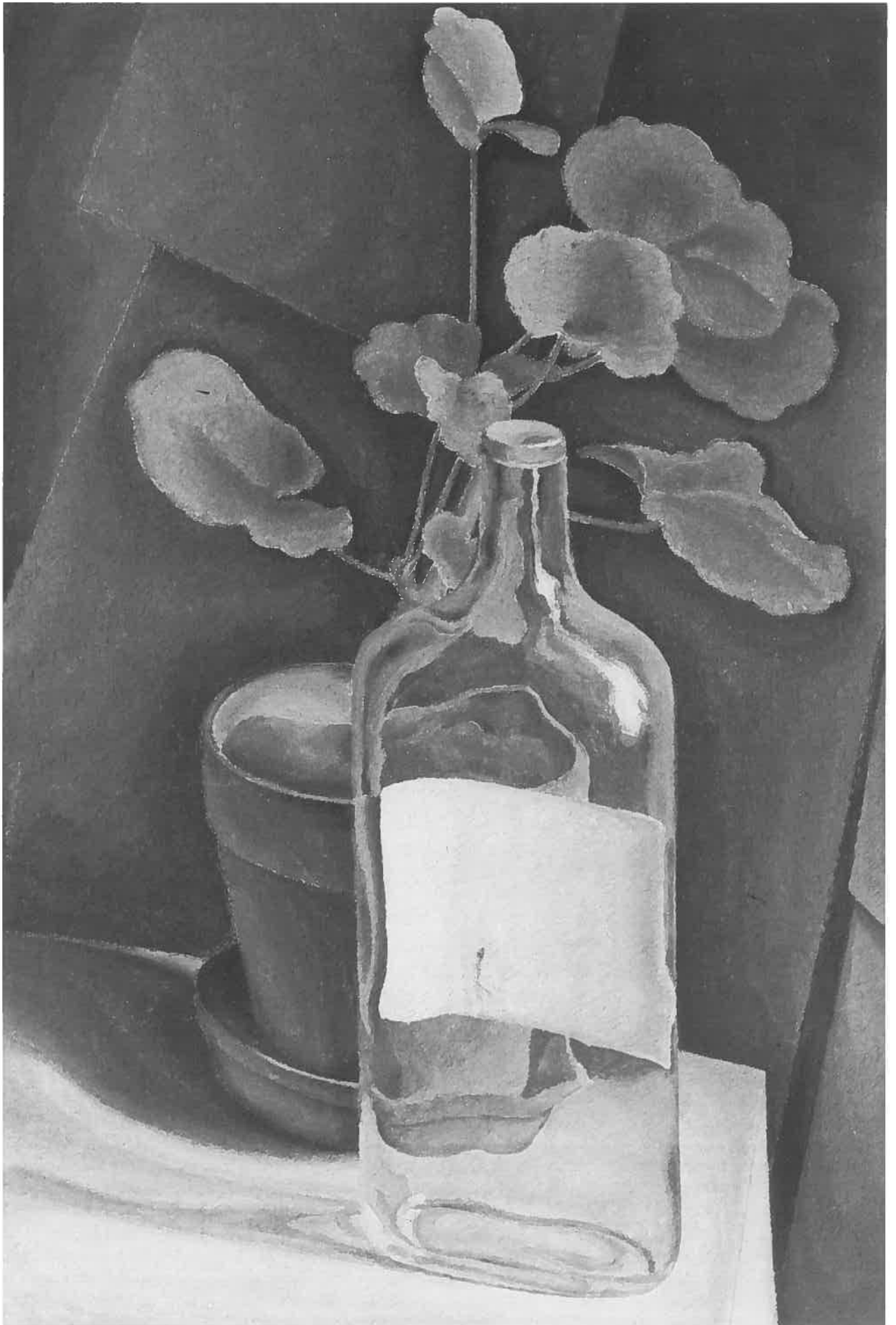
...technical questions are for us only the means of making the public feel what we feel ourselves and of making ourselves understood....²⁶

As already seen, FitzGerald went a little further:

Consider technique as a means by which you say what you have to say and not as an end in itself. What you have to say is of the first importance; how you say it is always secondary.²⁷

FitzGerald and Cézanne certainly shared the same goals in their work, with form at the heart of their interests. Each artist took liberties with the construction of "real" space. By tilting planes and showing items from two points of view at once they were able to depict all aspects of the objects. Cézanne never painted an abstract, but his work was unquestionably one of the foundations for cubism and thus for 20th century geometric abstraction. FitzGerald, on the other hand, did execute abstracts and these were the core of his work in the 1950's. The paintings and drawings of the 1930's and 1940's, with his increasing interest in form and space, are certainly the basis for his own geometric abstractions.

FitzGerald's admiration for Cézanne is truly important for his work, and he himself realized that it was Cézanne who "became his greatest help".²⁸





Poplar Woods, 1929
oil on canvas
71.6 × 91.8 cm.
(W.A.G. G-75-66)
no. 18.

The Nude, Renoir and Cézanne

At a glance, FitzGerald's series of nudes seem almost inexplicable. His concentration on the depiction of organic growth in nature certainly reveals his consuming interest in the living force of an object. This, however, he usually portrayed in his tree studies. Often the limbs of his trees assume a likeness to human limbs, as seen particularly in *Poplar Woods* 1929. The twist of the trunk at the roots is similar to that of a torso and the branches are akin to human arms and legs. Where then, in his concentration on the growth of forms, do his figure studies fit?

The figure studies, primarily those which he executed c. 1942–43, are important for his total output. In part they helped furnish FitzGerald with the visual language to aid in his depiction of organic growth in the trees. In a series of pencil sketches, of which *Four Nudes in a Landscape* c. 1942–43 is but one, he portrayed the nudes in a treed setting. The human legs and the tree trunks are treated with a similar technique, the shading building up the solidity of both. In *Couple*, c. 1943, the circular configuration of the arms and the embrace of the figure is successfully picked up in the shapes of the trees and the swirls in the background. In all these works movement pervades the whole. They are unified, rhythmic and convincing renderings of growth, the forms of the trees equating with those of

the figures.

There remain, however, several works which do not fit into this category. These, also executed c. 1942–43, are perhaps based on the famous *Bather* series of Cézanne and Renoir, painted in 1900–1905 and 1915 respectively. The success of FitzGerald's pieces has been questioned, and it is evident from a letter to Brooker that FitzGerald himself was uncertain about some of his human forms:

The seeing of a tree, a cloud, an earth form always gives me a greater feeling of life than the human body. I *really* sense the life in the former and only occasionally in the latter. I rarely feel so free in social intercourse with humans as I always feel with trees.²⁹

In the many nude studies of the early 1940's, FitzGerald obviously tried to resolve some of these problems and hesitations. In light of his admiration for both Renoir and, especially, Cézanne, it seems understandable that he would turn to their successful and famous compositions for guidance. That Cézanne himself had initially had more trouble in executing the human body than in rendering still lifes could only have increased FitzGerald's sympathy for him and his work.

The first pair of FitzGerald's nudes to consider in this light are pastels dated c. 1940: *Nude in Landscape with Trees* and *Two Nudes in*

Landscape. These show a definite relationship to Cézanne's *Bathers* and particularly to the works in his series from c. 1900–1904. Cézanne, like FitzGerald, first worked in water-colour, and turned to oil after the details of composition and colour had been resolved. In Cézanne's *Bather* series, those in oil are executed with a relatively dry brush. Outlines are drawn with the brush, and the third dimension is created by his adept shading. In *Large Bathers*, 1899–1906, owned by the Philadelphia Museum of Art, Cézanne has built two pyramids of figures in the foreground under a gothic arch formed by the trees. The water is in the middleground and the landscape extends into the distance. FitzGerald, using vivid pastels for his renditions, portrayed only one and two figures. Though done on a considerably smaller scale, FitzGerald's pastel technique is similar to Cézanne's technique of oil. The outlines are sketchily drawn as Cézanne's are painted, and the shading gives depth and solidity. Also, in *Nude in Landscape with Trees*, FitzGerald has used a compositional structure reminiscent of Cézanne's. The central tree with its strong diagonal recalls an early version of *The Bathers* in which Cézanne shows one of the trees on the diagonal, thus setting the compositional structure of the work. In later versions that tree becomes part of the gothic arch.

Nude in Landscape with Trees, 1940
pastel
24.6 × 30.7 cm.
(W.A.G. G-63-79)
no. 39.





Four Nudes in Landscape, c. 1942-3
pencil
20.0 × 20.5 cm.
(W.A.G. G-63-92)
no. 49.



Couple, c. 1943
pencil
20.1 × 20.6 cm.
(W.A.G. G-70-353)
no. 54.

Opposite Page: *Green Self-Portrait (Two Nudes)*, c. 1942
watercolour
60.9 × 45.9 cm.
(W.A.G. G-63-19)
no. 48.

FitzGerald's problems in these two works lie in the setting of the figures in the landscape. The relationship between the figure and the tree is certainly more successful in *Nude in Landscape with Trees* than in *Two Nudes in Landscape*. The figure itself is also more convincing and done with a surety of line lacking in the other version. The trees in *Nude in Landscape with Trees* are rhythmic and have the characteristic human limbs. The trunk of the central tree also has the addition of a human face. It is *Two Nudes in Landscape* which is probably the earlier piece. In it the tree trunks form a frame for the figures and are totally lacking in the natural growth so typical of FitzGerald. The figures, which fill much of the work, are rendered clumsily. The woman on the left is

almost void of natural balance, apparently not supporting herself on anything. Her torso and thighs are thick, and lack the grace characteristic of so many of FitzGerald's works. The figure on the right, though sitting more successfully, is incomplete, and again heavy in form and erroneous in anatomical proportions.

With these pastel studies FitzGerald increased his ability to portray the human figure, as is shown in *Two Reclining Nudes*, c. 1942-43. This watercolour shows that FitzGerald obviously studied the figures and composition in Renoir's *Bathers*, the oil the Master painted when he was losing his manual dexterity because of severe arthritis. Using a freer brushstroke for both the figures and the background, FitzGerald has

created a more unified work than the earlier pastels. All the forms are intertwined and have considerably more rhythm and movement.

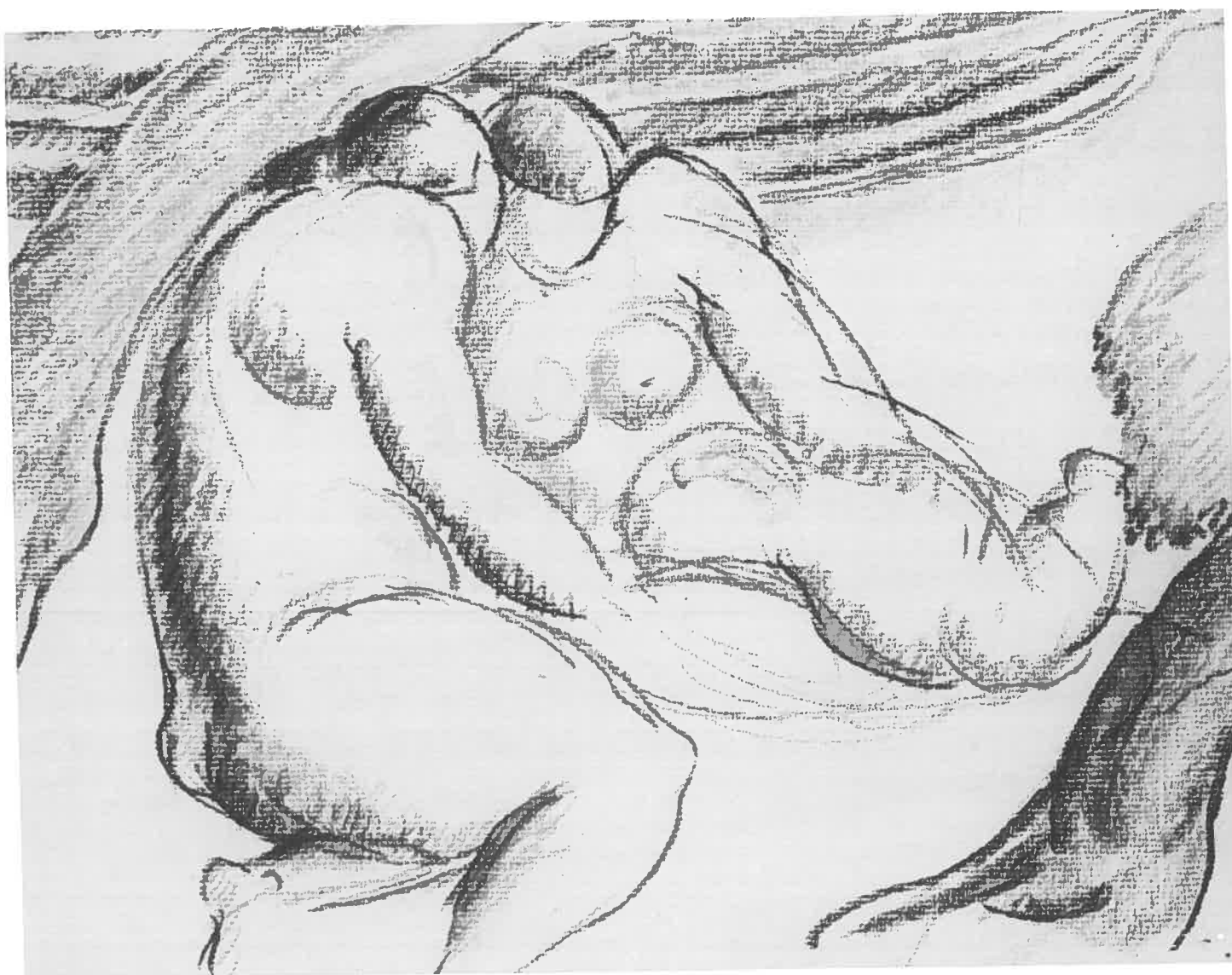
The results of these series were the subtle pencil studies of nudes done later in 1942-43, and the expressive self-portraits which are the culmination of his concentration on the human figure. It was through these apparently curious works that FitzGerald developed the visual language and fluidity necessary for the self-portraits. All of these self-inquiring watercolours, painted c. 1943, have nudes floating around the artist in the background. Graceful and rhythmic, they have none of the clumsiness of the earlier pastels and watercolours.





Two Reclining Nudes, c. 1943-3
watercolour
45.7 × 60.9 cm.
(W.A.G. G-63-14)
no. 52.

Below:
Two Nudes in Landscape, 3. 1940
pastel
25.5 × 32.5 cm.
(W.A.G. G-63-78)
no. 41.





Detail: *Mountain Landscape*, 1942
crayon
59.2 × 44.4 cm.
(W.A.G. G-56-24)
no. 47.

Left:
Organic Forms, c. 1942-3
coloured crayon
61.1 × 46.0 cm.
(W.A.G. G-70-114)
no. 50.

Light, Atmosphere and Turner

It was in his childhood, through the writing of Ruskin, that FitzGerald was introduced to the work of Joseph Mallord William Turner. The early admiration he felt for this English Master grew as his own career progressed, and climaxed in the 1940's when he was working on the west coast. FitzGerald went West in the summers of 1942 and 1943, and again when on leave of absence from the School of Art in 1947-48 and 1948-49. On each trip he turned his attention to the depiction of the water, rain and fog, and a sky quite different from that of the prairie. In this work it was Turner who came to mind:

...I saw numbers of effects over the great stretch of water to the island that recalled some of Turner's paintings of the sea, mainly the watercolours.³⁰

Turner, who was both a shrewd businessman and precocious artist, was recognized early, and became a full member of The Royal Academy at 27. Throughout his career he was constantly searching for the means to express the quickly changing atmosphere in two dimensional terms.

There are several similarities between these two men who worked a century apart. They both worked virtually alone. Turner was, in reality no closer to Constable, with whom he is often compared, than FitzGerald was to the other members

of the Group of Seven. Both men were highly respected by their respective art communities; both exhibited in their Royal Academies; both taught; and, most important, both concentrated on the depiction of light and atmosphere in a manner then unknown in their respective countries. They both also worked primarily in watercolour, a medium which allowed a quick execution, dried almost immediately, and could be applied on either wet or dry paper to heighten the desired effect. It is only through the close perusal of the watercolours by each of these men that one can begin to come to an appreciation of his work.

Keeping these similarities in mind, can any direct influences be traced from Turner to FitzGerald? Comparing FitzGerald's coastal work *Organic Forms*, c. 1942-43, with Turner's Petworth series, for instance, one can only conclude that though both often worked in watercolour, their styles certainly differed. Turner used a much wetter paper and a much freer technique. In their renditions of the atmosphere, however, both artists did increasingly eliminate extraneous details. Turner, for instance, in his famous *Rain, Steam and Speed* of 1844, gave but a brief summary of the train itself. It was the atmosphere of rain and steam which he felt on his face when he held his head out of the window, that he set out to capture.

FitzGerald, for his part, wrote:

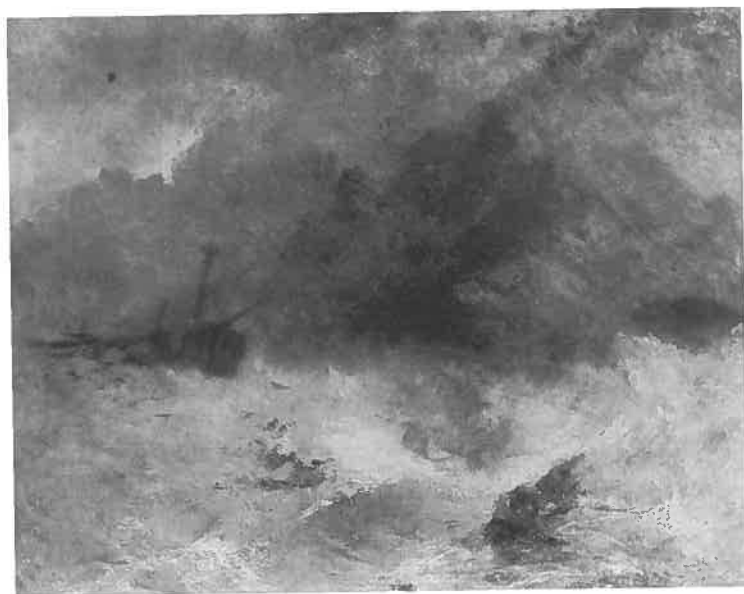
...I have experimented with water shapes, the clouds, the hills, the fog, and even the sun before it sets, looking right into it. With this study practice I have gradually developed a sort of shorthand to get down to the most essential in the fewest possible lines. Surprising how directly it is possible to work with steady practice and how the nonessential shapes can be eliminated. I find I am becoming very familiar with the moving shapes of water and the fast changing cloud forms of sunset.³¹

This elimination of the unnecessary was for FitzGerald an important step towards abstraction. In the elimination of extraneous forms, however, FitzGerald did not go as far as Turner did. Turner virtually gave up form. To FitzGerald form still remained an essential part of every work. Even during his abstract period of the 1950's, he was aware that "subconsciously the prairie and the skies get into most things I do no matter how abstracted they may be..."³² That he retained an interest in form while depicting the atmospheric conditions at the coast is shown in his fascination with the patterns and shapes of the clouds:

I almost forgot the clouds — some days they were marvellous both in color and design, different from the prairie, being somewhat softer looking But they changed very rapidly even the whole character of the sky and not just the individual clouds...³³



TURNER: *Ship and Small Boats*
pencil
11.1 × 16.5 cm.
(W.A.G. G-73-603: not in exhibition).



Imitator of TURNER: *The Shipwreck*
oil on canvas
116.9 × 142.9 cm.
(N.G.C. 3455: not in exhibition).

FitzGerald's technique remains much more precise than that of Turner. Turner was engrossed in colour theories — those derived from others as well as the conclusions he drew from his own experiments with prisms. He also manufactured many of his own pigments and recorded their formulas in his diaries. The colour theories he developed were complex, and were later of great interest to the French impressionists. FitzGerald did not develop colour theories nor, as previously discussed, did he adhere to any. He was concerned with the rendering of colours and their tonalities directly as he saw them.

While there is a similarity in aim and in their preference of medium, no concrete arguments can be advanced for a direct influence from Turner to FitzGerald. The very deep respect and admiration FitzGerald had for Turner is undeniable and by virtue of temperament, interest,

and technique, he did feel an ever-growing closeness to the English Master. Interestingly, FitzGerald commented that in 1921 and 1922, when he was in New York, Turner and Constable were "out of style", but in the 1940's their positions were being re-evaluated.³⁴ One must remember that it was only in the 1930's, just before World War II, that many of Turner's canvases were discovered, rolled up in the basements of both the Tate and National Galleries in London. They had been bequeathed to the Nation by Turner, but on his death were so mystifying to the public that they were put in storage and forgotten. There was time to restore only a few before the outbreak of war. When the balance were restored, in the late 1940's, they were exhibited for the first time. The re-evaluation of his work at that time is, therefore, hardly surprising.

Constable, a contemporary of

Turner's, was also devoted to the depiction of light and in his study of nature he undertook a scientific examination of clouds. He based a number of his cloud studies on the London weather reports and noted the time of day and relevant weather comments on the reverse of each. FitzGerald, also fascinated by the rendering of clouds, was not concerned with the daily weather reports. He developed his own economic style for the portrayal of clouds, especially those on the prairie. Prime examples are *The Prairie*, 1929, and *Prairie with Clouds*, c. 1930-31. With a few lines in grey and blue deliberately executed at the edges of each cloud, FitzGerald masterfully depicted their lightness and motion. His most effective renditions of clouds are those done in a relatively dry watercolour. Constable's major output of cloud studies were done in oil.



The Prairie, 1929
oil on canvas
28.5 × 33.5 cm.
(W.A.G. G-73-322)
no. 19.



Prairie with Clouds, c. 1931-2
watercolour
28.8 × 37.5 cm.
(W.A.G. G-70-279)
no. 30.

CONSTABLE: *Weir on the Stour*, c. 1813
oil on canvas
35.5 × 54.0 cm.
(private collection: not in exhibition).



Abstraction and the Russians

FitzGerald concentrated on abstraction in his retirement in the 1950's. Why and how did he turn to this form of expression?

Abstraction was a logical step in FitzGerald's development. Throughout his career he had always been interested in form, the relationship of objects, and the organization of space. He studied and painted objects from a variety of angles, at times reorganizing the background to suit his purposes. In *The Jar*, for instance, he showed the jar from a three-quarter view from above. He abstracted the table and the room, with the table, wall, and floor each viewed from different perspectives. The surfaces intersect at sharp angles, recalling the work of some of the cubists. In *From an Upstairs Window, Winter* FitzGerald used a similar approach in the organization of planes and surfaces. This spatial construction was but a step towards abstraction for FitzGerald, as it had been for the cubists. FitzGerald was also interested in the portrayal of objects in varying light conditions and the change in their forms as a result. The apples in *Two Apples, Three Bottles in a Blue Light*, 1954, are much softer and more subtle in form than the stronger geometric ones in the ink *Apples in a Bowl*, 1947. The latter are shown in a bright light. Another step towards abstraction, already seen in the work he did on the west coast,

was his deliberate elimination of all extraneous details in the renditions of fog, water and sky. That he, in the 1950's, concerned himself with the depiction of form, space and light, and their relationships with geometric shapes rather than realistic objects, is understandable. Always an avid reader, FitzGerald was certainly aware of, and knowledgeable about, all the modern art movements, and many of their theories supported these experiments.

FitzGerald was certainly not alone in moving in this direction, nor was he the first to do so. He had guidance and examples in a number of people, especially Bertram Brooker, who painted abstracts as early as the 1920's. Under FitzGerald's influence Brooker left abstraction in the 1930's, and began to study form in the depiction of reality. Now, in the 1950's, FitzGerald was drawing on Brooker's work of the twenties.³⁵ Lawren Harris, too, was important, and FitzGerald had particularly admired his abstracts when on the coast. FitzGerald, like Brooker and Harris, was interested in geometric abstraction, not abstract expressionism. His abstraction was based directly on his earlier work and reality.

Some of FitzGerald's abstracts, especially the coloured pencil ones executed in 1952-53, contain elements akin to aspects of Russian

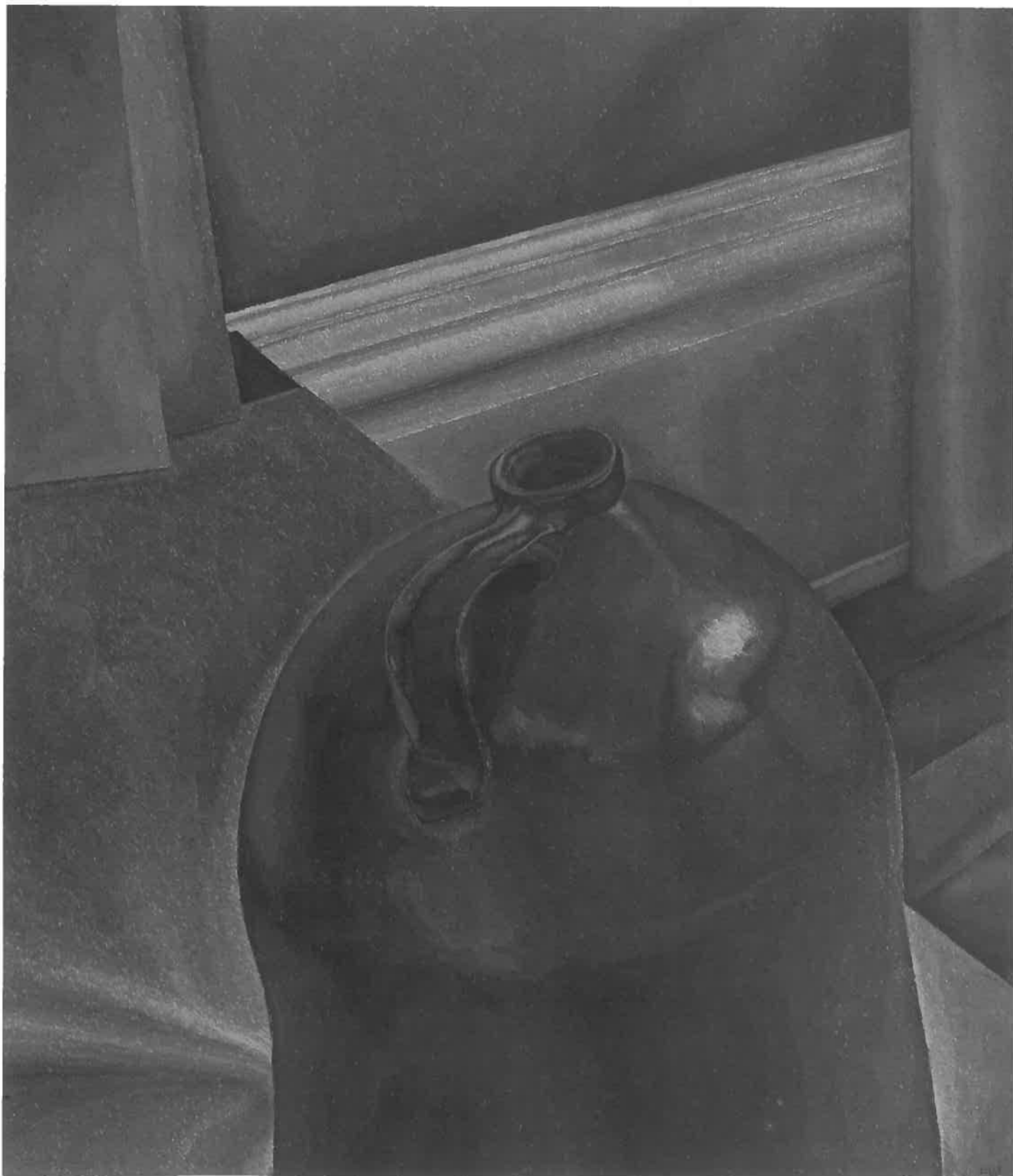
suprematism and non-objectivism. Russian art, like that of Western Europe, was certainly of interest to FitzGerald. This interest was keen as early as 1927. In that year he gave a series of twelve lectures on the history of Russian art, and for it he drew from Tolstoy's definition of art. Also in his own notes are comments by Lawren Harris concerning Russian art which he had seen in a 1923 exhibition on the Continent.³⁶ According to Barr, the early history of abstract art was Russian, and the first artist "to establish a system of absolutely pure geometric composition was the Russo-Polish painter Kasimir Malevich of Moscow."³⁷ As Malevich himself later reminisced of his beginnings:

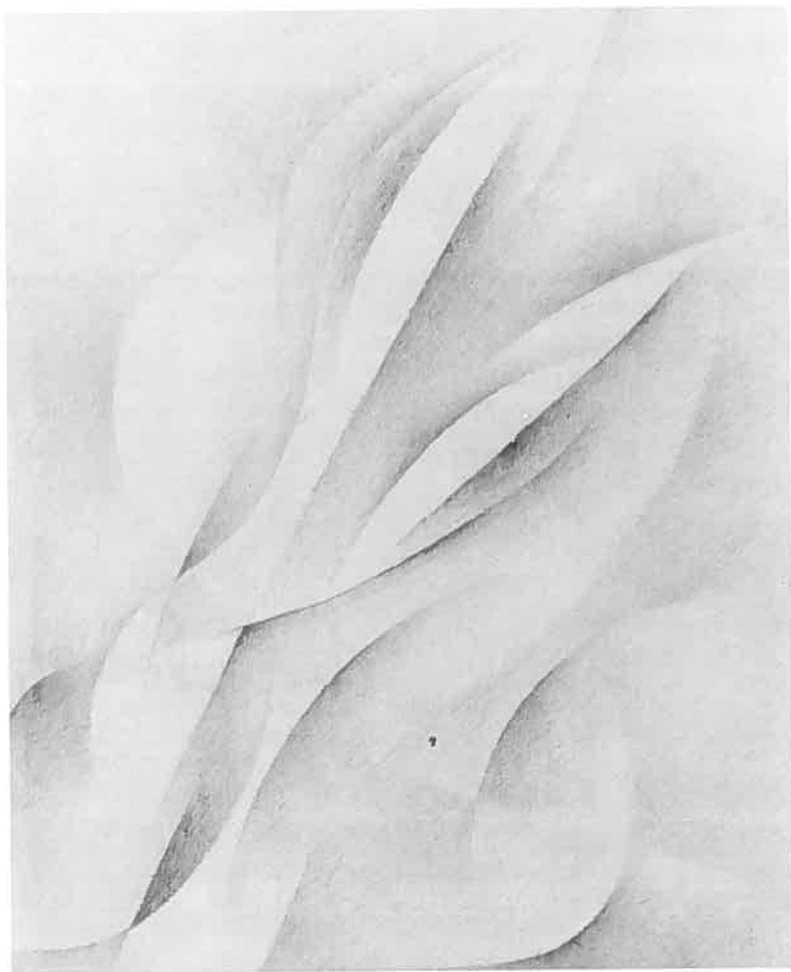
In the year 1913 in my desperate struggle to free art from the ballast of the objective world I fled to the form of the square and exhibited a picture which was nothing more or less than a black square upon a white ground.³⁸

Malevich's work became increasingly complex once he established the pattern for his abstraction, which was based on the arrangement of geometric shapes.

FitzGerald's coloured pencil abstracts derive, in part, from the work of this suprematist painter. They show the careful attention he paid to the patterning of geometric shapes, as well as the intersection of forms. FitzGerald's drawings on coloured paper also show this interest.

The Jar, 1938
oil on canvas
61.3 × 53.9 cm.
(W.A.G. G-56-25)
no. 36.





Abstract Leaves, 1953
black pencil
28.0 × 22.9 cm.
(W.A.G. G-74-109)
no. 90.

These depart from suprematism, however, in their concern for surface textures. FitzGerald returned to the exploration of texture again in the 1952–53 coloured pencil works, and the result of this concentration is clearly seen in the chalk *Abstract on Blue Paper*, 1954. Texture and patterning here are of equal importance to the artist.

In his discussion of “abstract art”, Alfred Barr points out that “subject matter, although it can be ignored by the purist abstract artist, has played a part of some importance in several of the movements...”³⁹ For FitzGerald, unlike the suprematists, subject matter was of prime importance for much of his abstract work. Many of his abstracts have a concrete link with reality, while others, though seemingly void of it, are infused with the prairie sky and clouds.⁴⁰ While this link with reality is a conscious one, FitzGerald sought a freer expression:

...I am enjoying experimenting in this direction of drawing from stored-up memories and more freely playing

with forms and colors⁴¹

He was working in this direction as early as 1931:

I have decided to spend most of the holidays painting rather than working in pencil, hoping that a steady spell of work with color will assist me to greater appreciation of form and the means to express it.⁴²

Works dating 1949–50 show FitzGerald’s translation from reality to non-objectivity. A greater proportion of the abstracts than of the earlier works are done in colour — coloured crayon, coloured pencil, watercolour and oil. Through the use of colour he built many of his forms, thinking along the lines of both Cézanne and Malevich. The latter wrote: “There are no lines, there is no modelling, there are only contrasts. When there is richness of colour, then there is fullness of form”.⁴³ FitzGerald, however, does not rely on colour alone, and for him line, too, is of importance.

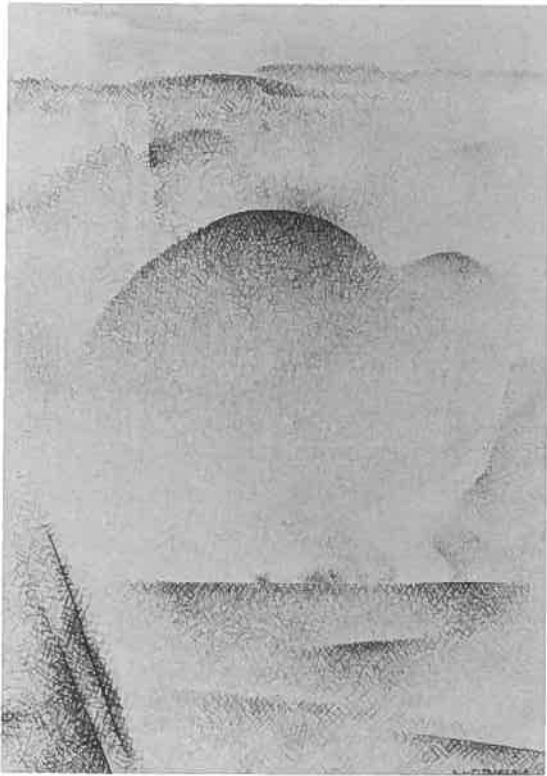
Alexander Rodchenko was the Russian non-objectivist whose style

was not based on colour but constructed solely by means of a compass and ruler. Rodchenko began his artistic career in the circle of the suprematists but broke away in 1914, feeling too confined by their theories. He then formed the group of non-objectivists. Their ideas too, were of interest to FitzGerald. FitzGerald on his own used concepts similar to both these Russian schools in *Abstract: Green and Gold*, 1954. Lines are drawn with a compass and ruler, and form is created by a “richness of colour”.

FitzGerald’s abstract period, while drawing on some earlier theories, is really achieved as a result of his own concentration on the organization of space and the relationships of objects. This is carried into his abstracts, as seen in *Abstract: Green and Gold*. The forms, geometric in orientation and built up by colour, recede into space and flow one into another with the same rhythm and ease as those in his realistic still lifes and landscapes.

Abstract on Blue Paper, c. 1954
chalk
23.5 × 45.0 cm.
(W.A.G. G-70-117)
no. 94.



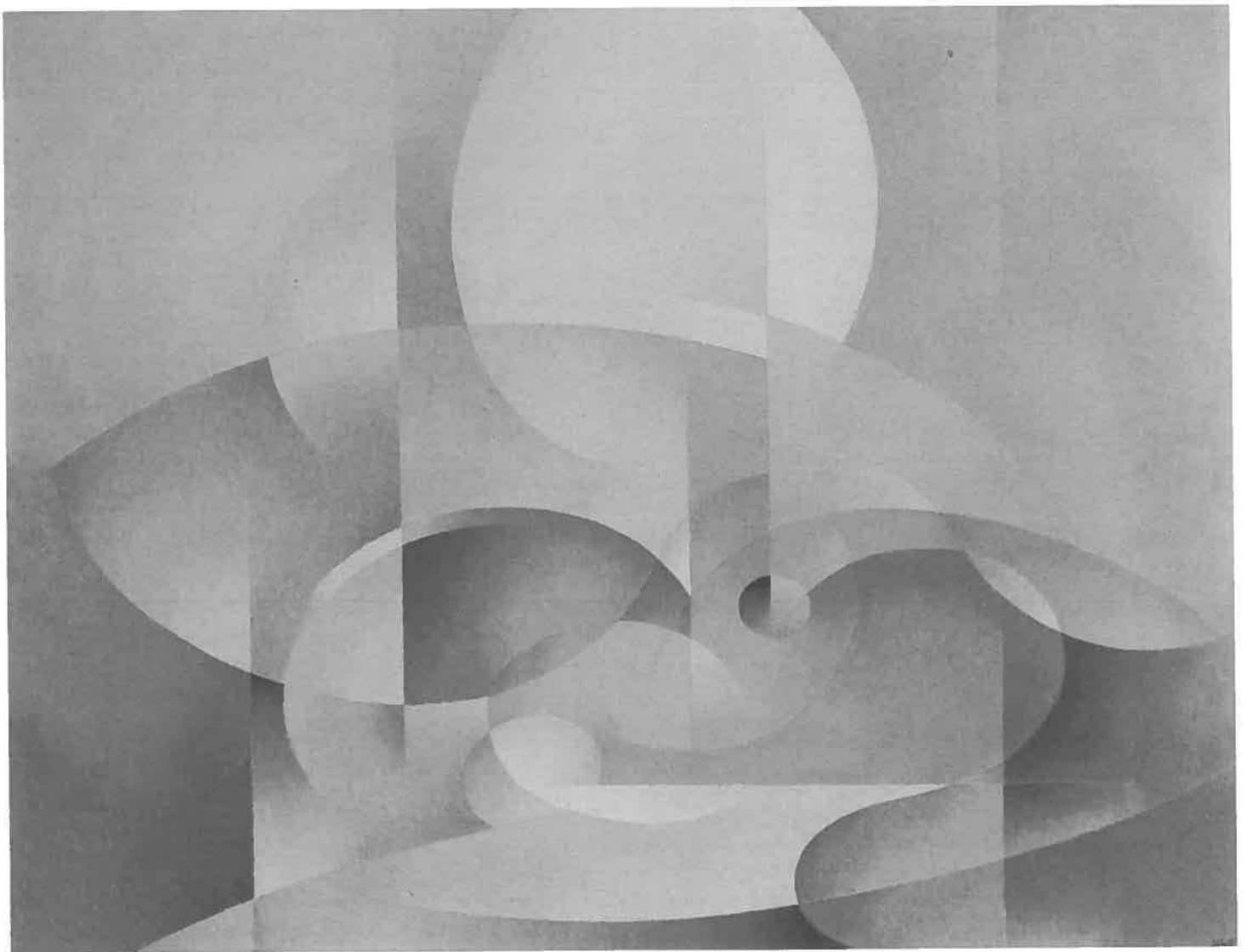


Prairie Landscape, 1951
coloured crayon,
35.6 × 24.5 cm.
(W.A.G. G-61-12)
no. 79.

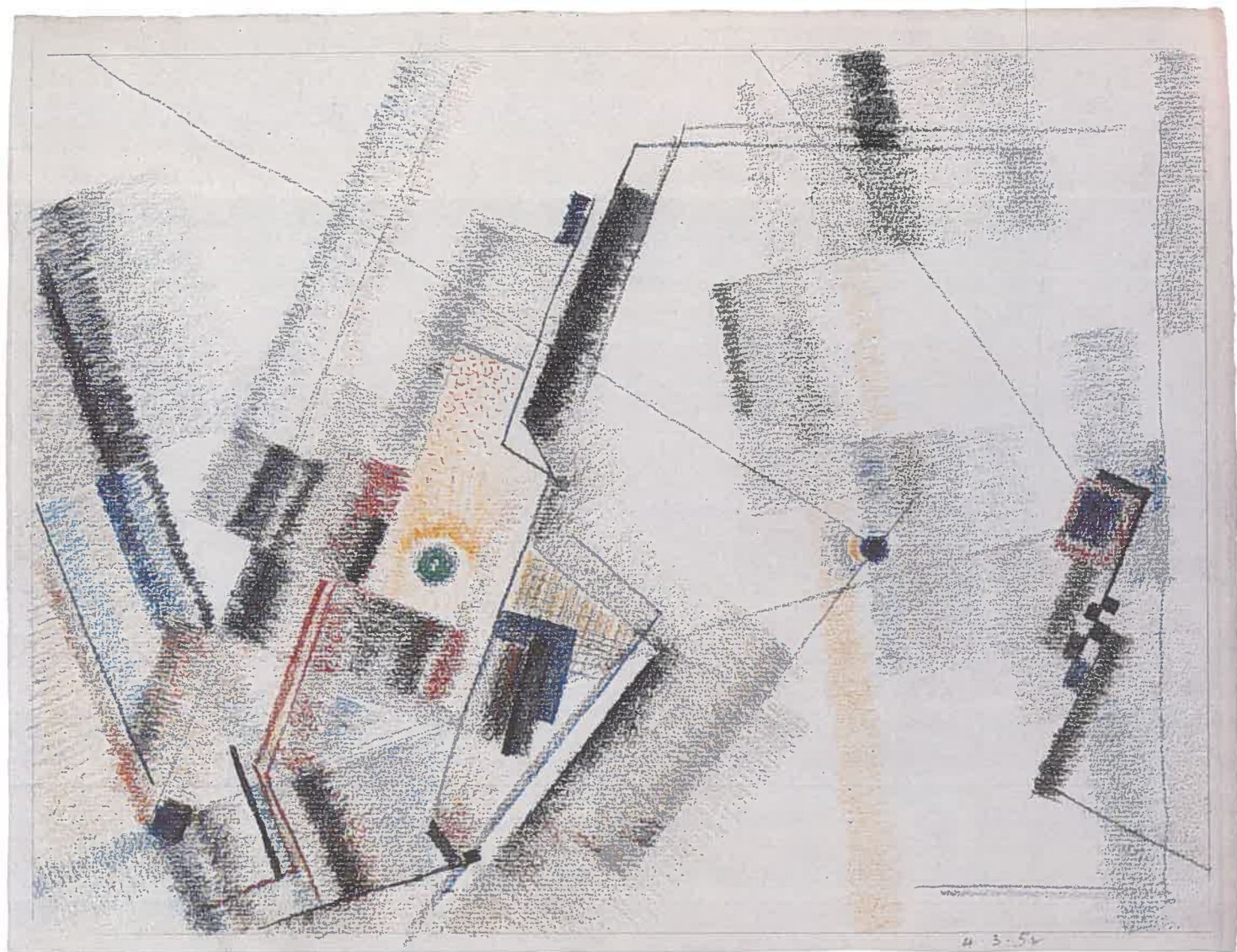


Landscape (Abstract), 1959
pencil,
19.0 × 14.0 cm.
(W.A.G. G-70-432)
no. 77.

Abstract: Green and Gold, 1954
oil on canvas
71.2 × 91.5 cm.
(W.A.G. G-63-287)
no. 91.



Abstract, 1952,
coloured crayon
22.8 × 30.6 cm.
(W.A.G. G-70-261)
no. 85.



Conclusion

What, in conclusion, are Fitzgerald's relationships with the European artists of the 19th and early 20th centuries? How strong an influence can be traced?

From their work Fitzgerald primarily gained the confidence to follow his own thoughts and to depict them in his own way. Fitzgerald studied the works of the European modern masters and read their writings when available. He conscientiously noted their good points and bad. He drew a number of conclusions about these modern schools in his diary. He noted general thoughts, but ones that were important to him throughout his career. The work of these men reaffirmed his own feeling that technique was secondary to the artist's statement:

... Looking over so many works leaves one in a dangered condition and almost lost, there is so much, out from it all comes the thought that good honest work, without any tricky technique is just as it has always been the great thing. The technique is so much a part of all the bigger things that one only sees it by thinking of it from a painter's angle.⁴⁴

Their work collectively impressed upon him the need for unity in a work of art:

This has been very strongly impressed upon me during the trip, the sense of unifying all the elements in a picture to the making of a creation. The picture a living thing, one great thought made up of many details but all subordinated to the whole.⁴⁵

Most important, however, they con-

firmed his sense of the need to express one's own individual ideas:

Finally I feel that each one of us must go on with our ideas as they present themselves and try and work out our salvation that way as one feels all the big men did. It is a great inspiration seeing these things of how they are developed but only an inspiration, because they went on as they felt.⁴⁶

This last thought illustrates the most important idea he derived from all these major schools and people — the presentation of one's own thoughts in one's own manner. Whether praising the drawings and paintings of Seurat, or the form of Cézanne, or the atmosphere of Turner, Fitzgerald's conclusion is the same:

All the big men seem to automatically do the right thing at the right time and with such apparent ease that it seems to have just grown there.⁴⁷

It is this message which gives Fitzgerald his greatness. He too had the ability in many of his works, seemingly effortlessly, "to automatically do the right thing at the right time". Having studied the European works, Fitzgerald certainly gained the confidence to work in his own style. Drawing subconsciously from them at times, he generally put into practise the conclusions he drew from his exposure to the Europeans, especially regarding technique, unity and message. Only in some of his studies, those in watercolour, pastel and pencil, do we detect any direct influences. All the major canvases he executed after the trip in 1930 are definitely his own.

FOOTNOTES

1. Queen's University Archives, Ayre Papers, L. L. FitzGerald to Robert Ayre, July 25, 1944.
2. *Ibid.*
3. *Ibid.*
4. Ayre Papers, Robert Ayre, "Lionel LeMoine FitzGerald", unpublished article, n.d., typescript, p. 6.
5. *Ibid.*, p. 8.
6. *Ibid.*, p. 8.
7. *Ibid.*, p. 9.
8. John Canaday, *Mainstreams of Modern Art* (New York: 1959), p. 340.
9. John Rewald, *The History of Impressionism* (Museum of Modern Art, New York: 1961), p. 486 ff.
10. Brooker Papers, L. L. FitzGerald to Bertram Brooker, June 17, 1935.
11. FitzGerald Study Centre, University of Manitoba, L. L. FitzGerald, 1930 Diary, entry of June 7, 1930.
12. Society of Independent Artists, "Introduction", Third Exhibition, Paris, 1887.
13. Rewald, p. 503 ff.
14. G. Seurat to Maurice Beaubourg, August 28, 1890, as quoted in Elizabeth G. Holt ed., *From the Classicists to the Impressionists* (New York: 1966), p. 470.
15. FitzGerald Diary, June 7, 1930.
16. F. Eckhardt, "Introduction". *Memorial Catalogue* (The Winnipeg Art Gallery: 1958), n.p.
17. Paul Cézanne to Emile Bernard, April 15, 1904, as quoted in Holt, p. 525.
18. *Ibid.*
19. *Ibid.*, July 25, 1904, Holt, p. 527.
20. FitzGerald Diary, June 21, 1930.
21. "Snyder" has also been spelled as "Snider". The Snyders themselves used the "y" as recorded in *Henderson's Winnipeg Directory* (1930), p. 1576: SNYDER, Victor L., 152 Lyle St."
22. Ayre Papers, L. L. FitzGerald notes; quoted in *Memorial Catalogue* (1958), n.p.
23. *Ibid.*
24. See P. E. Bovey, "Lionel LeMoine FitzGerald: The Man", *Lionel Lemoine FitzGerald: The Development of an Artist*, p. 11.
25. Paul Cézanne to Emile Bernard, May 26, 1904, as quoted in Holt, p. 522.
26. *Ibid.*, September 21, 1906, as in Holt, p. 529.
27. Eckhardt, "Introduction", *Memorial Catalogue*, n.p.
28. Ayre Papers, Ayre, "Lionel LeMoine FitzGerald", p. 8.
29. Brooker Papers, L. L. FitzGerald to Bertram Brooker, February 19, 1937.
30. Ayre Papers, L. L. FitzGerald to Robert Ayre, July 25, 1944.
31. McCord Museum Collection, L. L. FitzGerald to Mrs. Ferguson, January 11, 1948.
32. Ayre Papers, L. L. FitzGerald to Robert Ayre, August 27, 1954.
33. *Ibid.*, July 25, 1949.
34. *Ibid.*, July 25, 1949.
35. See also P. E. Bovey, *L. L. FitzGerald & Bertram Brooker: Their Drawings* (The Winnipeg Art Gallery: 1975).
36. FitzGerald Study Centre, FitzGerald Lecture Notes, 1928.
37. Alfred H. Barr, *Cubism and Abstract Art* (New York: 1974), p. 122.
38. *Ibid.*, p. 122.
39. *Ibid.*, p. 15.
40. Ayre Papers, L. L. FitzGerald to Robert Ayre, August 27, 1954.
41. *Ibid.*
42. Brooker Papers, L. L. FitzGerald to Bertram Brooker, June 13, 1931.
43. Paul Sjeklocha and Igor Mead, *Unofficial Art in The Soviet Union* (California: 1967), p. 21.
44. FitzGerald Diary, June 7, 1930.
45. *Ibid.*, June 29, 1930.
46. *Ibid.*, June 30, 1930.
47. *Ibid.*, Sunday, June 22, 1930.

CHRONOLOGY

- 1890—Lionel LeMoine FitzGerald born in Winnipeg on March 17th.
 - Attended school in Winnipeg and spent summer vacations at his grandmother's farm at Snowflake, Manitoba.
- 1904—Left school to work first at Stovel's publishing house, then at Eaton's in the display department; later as an interior decorator.
- 1909—Attended evening classes at A. S. Kezthelyi's Art School, Winnipeg.
- 1912—Married Felicia (Vally) Wright of Ottawa.
- 1913—First exhibited at the Royal Canadian Academy in Montreal.
- 1915—Birth of his son, Lionel Edward, on March 30th.
- 1918—The National Gallery of Canada purchased its first FitzGerald work: *Late Fall, Manitoba*.
- 1919—Birth of his daughter, Patricia LeMoine, on March 25th.
- 1921—First one-man exhibition, held at The Winnipeg Art Gallery.
- 1921-22—Spent the winter in New York studying at the Arts Students League, from November through May, under Boardman Robinson and Kenneth Hayes Miller.
- 1922-24—Worked in commercial design.
- 1924—Spent the summer at Banff, Alberta. Began teaching at the Winnipeg School of Art under principal, C. Keith Gebhardt.
- 1929—Appointed principal of the Winnipeg School of Art.
- 1930—Travelled to several American cities, including New York, and to Toronto, Montreal and Ottawa to look at art education facilities.
- 1932—Became a member of the Group of Seven.
- 1933—Founding member of the Canadian Group of Painters.
- 1938—Travelled to Ottawa and Toronto.
- 1942-44—Visited his daughter on the West Coast each summer and worked on Bowen Island.
- 1947-49—On leave of absence from the School of Art for two consecutive winters. Spent first on Vancouver Island, second in Vancouver.
- 1949—Resigned from his position at the Winnipeg School of Art.
- 1951—Visited his son in Mexico.
- 1952—Received Honorary LL.D. from the University of Manitoba.
- 1953—Visited Toronto.
- 1956—Died in Winnipeg on August 5th.
- 1957—Opening of FitzGerald Memorial Room at The Winnipeg Art Gallery when in the Civic Auditorium.
- 1958—FitzGerald Memorial exhibition opened at The Winnipeg Art Gallery and travelled to galleries across Canada.
- 1962—Retrospective exhibition at Shakespearean Festival, Stratford, Ontario.
- 1963—A New FitzGerald exhibition at The Winnipeg Art Gallery.
- 1977—FitzGerald exhibition held at the School of Art, University of Manitoba, to celebrate U. of M. centennial. School of Art building named FitzGerald Building.

WORK HISTORIES

NOTES:

1. Dimensions are listed in centimeters, height preceding width.
2. The titles of FitzGerald's works have often, in the past, been randomly assigned. Many of the works in this exhibition have probably appeared, under different titles, in exhibitions not listed. Only where positive identification can be made have exhibition titles been added to the appropriate work histories.
3. Art Gallery of Toronto was renamed Art Gallery of Ontario in 1966.
4. Key to abbreviations:

A.A.M., Art Association of Montreal (now Montreal Museum of Fine Arts).

A.G.O., Art Gallery of Ontario.

A.G.T., Art Gallery of Toronto.

Gallery 111, University of Manitoba, School of Art, Gallery 111.

N.G.A., National Gallery of Art, Washington, D.C.

N.G.C., The National Gallery of Canada.

V.A.G., Vancouver Art Gallery.

W.A.G., The Winnipeg Art Gallery.

1. *SEATED MAN* 1909
charcoal
paper and image: 61.2 × 42.5
signed and dated b.l.: L.L.F./1909
Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-95)
2. *TREE* 1914
monotype
paper: 20.0 × 12.5, image: 11.2 × 8.0
signed and dated b.r.: Fitz'14
Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-510)

3. *SUMMER, EAST KILDONAN* 1920
oil on canvas
127.0 × 106.7
signed and dated b.l.: L.L. FITZGERALD/1920
Provenance: Private Collection.
Exhibitions: 1. Toronto, A.G.T., 1921, FORTY-NINTH ANNUAL EXHIBITION OF THE ONTARIO SOCIETY OF ARTISTS, cat. no. 45, p. 7.
2. Winnipeg, W.A.G., 1921, CANADIAN ART OF TODAY, cat. no. 2, n.p.
3. Winnipeg, W.A.G., 1970, 150 YEARS OF ART IN MANITOBA/STRUGGLE FOR A VISUAL CIVILIZATION, cat. no. 261, p. 55; colour repro. p. 97.
4. *BROKEN TREE, KILDONAN PARK* 1920
oil on canvas
83.8 × 88.9
signed and dated b.r.: L. L. FITZGERALD. 20.
Provenance: Private Collection.
Exhibitions: Winnipeg, W.A.G., 1957, MEMORIAL ROOM FOR LEMOINE FITZGERALD (as Winter Landscape), cat. no. 1, n.p.
2. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION (as Winter Landscape), cat. no. 1, repro., n.p.
3. Stratford, Shakespearean Fest., 1962, PAINTING AT STRATFORD/LIONEL LEMOINE FITZGERALD (as Winter Landscape), cat. no. 1, repro., n.p.
5. *SUMMER AFTERNOON, THE PRAIRIE* 1921
oil on canvas
image: 105.4 × 87.9
signed and dated b.r.: L. L. FITZGERALD. 21.
Provenance: W.A.G. (L-90)
Exhibitions: 1. London, British Empire Exhibition, 1925, CANADIAN SECTION OF FINE ARTS, no cat. no., p. 7.
2. Manchester, Queen's Park Art Gallery, 1926, EXHIBITION OF CANADIAN PICTURES, cat. no. 182, p. 20.

3. Paris, Musée du Jeu de Paume, 1927, EXPOSITION D'ART CANADIEN, cat. no. 37, p. 19.
4. Winnipeg, W.A.G., 1957, MEMORIAL ROOM FOR LEMOINE FITZGERALD, cat. no. 3, n.p.
5. Portage La Prairie, The Brush and Palette Club, 1958, FITZGERALD 1890-1956, cat. no. 3, n.p.
6. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION (Wpg. showing only), cat. no. 62, supplement for Wpg. showing, n.p.
7. Winnipeg, W.A.G. (travelling), 1959-60, LIONEL LEMOINE FITZGERALD/A MEMORIAL EXHIBITION, cat. no. 1, n.p.
8. Bordeaux, Musées Classés de Bordeaux, 1962, L'ART CANADIEN, cat. no. 40, p. 30.
9. London, London Public Library and Art Museum, 1965, CANADIAN IMPRESSIONISTS 1895-1965, cat. no. 15, n.p.
Bibliography: 1. Reid, Dennis. *A Concise History of Canadian Painting*. Toronto: 1973. P. 160 (as Summer Afternoon).
 2. Reproduction. *The Beaver* (Summer 1977). Front cover, colour.
 3. *The W.A.G. 1912-1962, an Introduction to the History the Archives and Collection*. Winnipeg, W.A.G.: 1962. P. 31.
6. *RIVIERE DES PRAIRIES, P.Q.* 1922
 oil on canvas
 45.7 × 50.8
 dated and titled, b.r.: June 1922/Rivière des Prairies, P.Q.
Provenance: Donated by Douglas Duncan to the N.G.C. (16532)
7. *FARMHOUSE INTERIOR — SNOWFLAKE, MANITOBA* c. 1924
 oil on canvas
 stretcher: 61.0 × 51.0
 no marks
Provenance: Donation from the estate of Edwin S. Cooper to the W.A.G. (G-75-16)
8. *POTATO PATCH, SNOWFLAKE* 1925
 oil on canvas on board
 board: 43.3 × 51.2
 signed and dated b.r.: L. L. FITZGERALD/1925
 on back: Snowflake, 1925, south place "Potato Patch", Chris
Provenance: Private Collection.
9. *UPROOTED TREE* c. 1925
 etching and drypoint
 paper: 26.2 × 33.2, image: 20.3 × 25.2
 b.l.c. below image: State IV (DMD)
 t.r.c. in pencil above image: Winnipeg
Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-518)
10. *LANDSCAPE WITH BRIDGE* 1926
 pencil
 paper and image: 24.0 × 31.8
 dated b.r.: Mar. 1926
Provenance: Purchased from Edward FitzGerald by the W.A.G. (G-63-67)
Exhibitions: 1. Winnipeg, W.A.G., 1963, A NEW FITZGERALD, cat. no. 51.
 2. Winnipeg, W.A.G. (travelling), 1975, L. L. FITZGERALD & BERTRAM BROOKER/THEIR DRAWINGS, cat. no. 39.
11. *SKETCH FOR POPLAR WOODS* 1927
 pencil and red and blue ink
 paper and image: 23.7 × 31.8
 dated b.l.: Nov. 7/27
 signed b.r.: L.L.F.
Provenance: Donation from the estate of C. C. Sinclair, via Mr. and Mrs. Donald Sinclair, to the W.A.G. (G-75-65)
12. *WILLIAMSON'S GARAGE* 1927
 oil on canvas
 55.9 × 45.7
 signed and dated b.l.: L. L. FITZGERALD. 27.
Provenance: Acquired in 1929 by the N.G.C. (3682)
Exhibitions: 1. Toronto, A.G.T., 1927, FIFTY-FIFTH ANNUAL EXHIBITION OF ONTARIO SOCIETY OF ARTISTS, cat. no. 33, p. 7.
 2. Ottawa, N.G.C., ANNUAL EXHIBITION OF CANADIAN ART, 1929, cat. no. 42, p. 8.
 3. Buenos Aires, British Empire Trade Exhibition, 1931, EXHIBITION OF CANADIAN ART, no cat.
 4. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION, cat. no. 4, repro., n.p.
 5. Mexico City, Museo Nacional de Arte Moderno, 1960, ARTE CANADIENSE, cat. no. 134, repro., n.p.
 6. Stratford, Shakespearean Fest., 1962, PAINTING AT STRATFORD/LIONEL LEMOINE FITZGERALD, cat. no. 2, n.p.
 7. Ottawa, N.G.C., 1967, THREE HUNDRED YEARS OF CANADIAN ART, cat. no. 229, p. 140; repro. p. 141.
Bibliography: 1. Ayre, Robert. "Lionel LeMoine FitzGerald 1890-1956", *Artscanada* 14, 1 (Autumn 1956), p. 15.
 2. ——. "Painter of the Prairies", *Weekend Magazine* 8, 12 (1958), p. 29.
 3. Brooker, Bertram, ed. *Yearbook of the Arts in Canada*. Toronto: 1929. P. 232; F. Houser, "Amateur Movement in Canadian Painting", p. 89; repro. p. 233.
 4. Buchanan, D. W., ed. *Canadian Painters from Paul Kane to the Group of Seven*. Oxford: 1945. P. 25; repro. pl. 81.
 5. ——. *The Growth of Canadian Painting*. London: 1950. Repro. pl. 35.
 6. *Catalogue*. Ottawa, N.G.C.: 1929, P. 145.
 7. *Catalogue*. Ottawa, N.G.C.: 1931. P. 147.
 8. *Catalogue of Painting and Sculpture*. Ottawa, N.G.C.: 1936. P. 36.
 9. *Catalogue of Paintings*. Ottawa, N.G.C.: 1948. P. 158.
 10. Eckhardt, Ferdinand. "The Technique of L. L. FitzGerald", *Canadian Art* 15, 2 (Spring 1958), p. 115.

11. Harris, Lawren. "LeMoine FitzGerald — Western Artist", *Canadian Art* 3, 1 (Nov. 1945). p. 12, with repro.
12. Hubbard, R. H., ed. *Catalogue of Paintings and Sculpture, Vol. III, Canadian School*. Ottawa, N.G.C.: 1960. P. 84, with repro.
13. ——. *The Development of Canadian Art*. Ottawa: 1963. P. 110; repro. p. 108.
14. MacDonald, C.S. *A Dictionary of Canadian Artists*, vol. 1, A-F. Ottawa: 1967. P. 212.
15. McInness, G. "The Canadian Artist and his Country", *Geographical Magazine* 16, 8 (Dec. 1943), p. 403, with repro.
16. Mellen, Peter. *The Group of Seven*. Toronto: 1970. P. 115.
17. Ostiguy, Jean-René. *Un siècle de peinture canadienne 1870-1970*. Quebec: 1971. Repro. pl. 78.
18. Reid, Dennis. *A Concise History of Canadian Painting*. Toronto: 1973. P. 161.
19. *The Report of the Auditor General*, vol. 2, part V. Ottawa: 1930. Pp. 136-137.
13. **ROCKY LANDSCAPE** c. 1927
drypoint
paper: 19.5 × 33.2, image: 15.0 × 20.2
signed b.l.: L. L. FitzGerald 4/12
Provenance: Donated by C. K. Gebhardt to the W.A.G. (G-69-80)
14. **TREES** c. 1927
etching and drypoint
paper: 19.5 × 28.5, image: 8.8 × 10.1
no marks
Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-516)
15. **THE FLATS, SNOWFLAKE** 1928
pencil
paper: 20.4 × 25.3, image: 13.7 × 18.3
signed b.r.: L. L. FITZGERALD
dated b.l.: July 28/28
on separate sheet: THE OLD ROAD TO MANITOU THROUGH THE VALLEY/SNOWFLAKE/PEMBINA VALLEY FROM UNCLE SAM'S FARM. LOOKING NORTH TO CONNORS BRIDGE JULY 28, 1928/"THE FLATS" OLD HAY MEADOW
Provenance: Private Collection.
Exhibitions: 1. Winnipeg, Gallery 111, 1977, L. LE-MOINE FITZGERALD EXHIBITION, cat. no. 2, p. 11; repro. p. 4.
16. **PRAIRIE TREES** 1928
pencil
image: 12.5 × 19.0
Signed b.r.: L. L. FITZGERALD
dated b.l.: JULY 1928
Provenance: Private Collection.
17. **PRITCHARD'S FENCE** c. 192(8)
oil on canvas
71.6 × 76.5
signed and dated b.r.: L. L. FITZGERALD./192(8).
Provenance: Collection Art Gallery of Ontario.
- Bequest of Isabel E. G. Lyle, 1951. (51/19)
Exhibitions: 1. Montreal, Dominion Gallery, 1951, FIRST EXHIBITION OF WESTERN ARTISTS IN EASTERN CANADA, no. cat.
2. Vancouver, V.A.G., 1954, GROUP OF SEVEN, cat. no. 20, p. 23, repro.
3. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION (Wpg. showing only), cat. no. 65, supplement for Wpg. showing, n.p.
4. Winnipeg, Gallery 111, 1977, L. LE-MOINE FITZGERALD EXHIBITION, cat. no. 4, pp. 7, 11.
Bibliography: 1. *The Canadian Collection*. Toronto, A.G.O.: 1970. P. 112, with repro.; colour repro. p. 542.
2. *Handbook/Catalogue Illustré*. Toronto, A.G.O.: 1974. P. 139, with repro.
3. *Paintings and Sculpture*, Toronto, A.G.T.: 1959. Repro.
4. Ayre, Robert. "Western Painting Comes to Montreal", *Canadian Art* 9, 2 (1951-52), repro. p. 59.
18. **HARVEST** c. 1928-1929
pencil
paper and image: 27.6 × 14.4
no marks
Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-379)
Exhibitions: 1. Winnipeg, W.A.G. (travelling), 1973, LIONEL LE-MOINE FITZGERALD: DRAWINGS AND WATERCOLOURS, no cat.
19. **POPLAR WOODS** 1929
oil on canvas
stretcher: 71.6 × 91.8
signed and dated b.r.: L. L. FITZGERALD. 29.
Provenance: C. C. Sinclair; purchased through Mr. and Mrs. Donald Sinclair by the W.A.G. (G-75-66)
Exhibitions: 1. Ottawa, N.G.C., 1930, ANNUAL EXHIBITION OF CANADIAN ART, cat. no. 50 (as Poplars), p. 8.
2. Toronto, A.G.T., 1931, 59th EXHIBITION OF THE ONTARIO SOCIETY OF ARTISTS, cat. no. 43, p. 7.
3. Winnipeg, W.A.G., 1953, CANADIAN ART FROM PRIVATE COLLECTIONS (as Poplars), no cat.
4. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION, cat. no. 5, n.p.
5. Winnipeg, W.A.G., 1967, CANADIAN ART OF OUR TIME, cat. no. 16, p. 13; repro. p. 11.
6. Winnipeg, W.A.G., 1971, OPENING EXHIBITION, no cat.
7. Lethbridge, Southern Alberta Art Gallery, 1977, WORKS OF LIONEL LE-MOINE FITZGERALD AND DAVID BROWN MILNE, no cat.
Bibliography: 1. Eckhardt, Ferdinand. "The Technique of L. L. FitzGerald", *Canadian Art*, 15, 2 (Spring 1958), p. 114.
20. **THE PRAIRIE** 1929
oil on canvas
canvas: 28.5 × 33.5
signed and dated b.l.: L. L. FITZGERALD. 29
Provenance: Donated by Arnold O. Brigden to the

W.A.G. (G-73-332)

Exhibitions: 1. Winnipeg, W.A.G., 1974, THE BRIGDEN COLLECTION/A WINNIPEG CENTENNIAL EXHIBITION, cat. no. 26, n.p.

21. *RIVER HOUSES* 1929

watercolour

paper and image: 14.6 × 20.0

signed and dated b.l.: L. L. FITZGERALD. 29

Provenance: Purchased by The Women's Committee from Laing Galleries, Toronto, for the W.A.G. (G-62-26)

22. *SALVIA* 1930's

drypoint

paper: 22.6 × 12.9, image: 13.8 × 8.8

signed b.l.: L. L. FITZGERALD 60/125

b.r.: Salvia. \$5.00

Provenance: Donated by C.K. Gebhardt to the W.A.G. (G-69-81)

23. *STOOKS AND TREES* 1930

oil on canvas on board

canvas: 29.0 × 37.7

signed b.r.: L. L. FITZGERALD

Provenance: Donation from the estate of Mr. and Mrs. A. O. Brigden to the W.A.G. (G-75-13)

Exhibitions: 1. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION, cat. no. 6, colour repro. cover, n.p.

2. Stratford, Shakespearean Fest., 1962, PAINTING AT STRATFORD/LIONEL LEMOINE FITZGERALD, cat. no. 3, n.p.

Bibliography: 1. Ayre, Robert. "Painter of the Prairies", *Weekend Magazine* 8, 12 (1958), p. 27, with colour repro.

2. *The Group of Seven Fiftieth Anniversary 1920-1970*. Montreal: 1970. Colour repro. (as W.A.G. collection).

3. Reproduction. *Canadian Art* 10, 4 (Summer, 1953), p. 134 (colour).

24. *ASSINIBOINE RIVER* 1931

oil on canvas on board

board: 35.5 × 43.4, canvas: 35.5 × 42.6

signed and dated b.l.: L. L. FITZGERALD. 1931

Provenance: Donated by Arnold O. Brigden to the W.A.G. (G-73-326)

Exhibitions: 1. Ottawa, N.G.C., 1933, ANNUAL EXHIBITION OF CANADIAN ART, cat. no. 65, p. 9.

2. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION (for Wpg. showing only), cat. no. 67, supplement for Wpg. showing, n.p.

3. Winnipeg, W.A.G., 1974, THE BRIGDEN COLLECTION/A WINNIPEG CENTENNIAL EXHIBITION, cat. no. 21, colour repro. n.p.

25. *BROKEN TREE IN LANDSCAPE* 1931

oil on canvas

canvas: 35.5 × 42.8

signed and dated b.l.: L. L. FITZGERALD/1931

Provenance: Donated by The Women's Committee to the W.A.G. (G-56-29)

Exhibitions: 1. Toronto, A.G.T., 1933, EXHIBITION

OF PAINTINGS BY THE CANADIAN GROUP OF PAINTERS, cat. no. 19 (as Dead Tree), n.p.

2. Atlantic City, Heinz Art Salon, 1933, PAINTINGS BY THE CANADIAN GROUP OF PAINTERS, cat. no. 19 (as Dead Tree), n.p.

3. Montreal, A.A.M., 1934, PAINTINGS BY THE CANADIAN GROUP OF PAINTERS, cat. no. 16 (as Dead Tree), n.p.

4. Winnipeg, W.A.G., 1957, MEMORIAL ROOM FOR LEMOINE FITZGERALD, cat. no. 4, n.p.

5. Portage La Prairie, Brush and Palette Club, 1958, FITZGERALD 1890-1956, cat. no. 4, n.p.

6. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION (Wpg. showing only), cat. no. 66, supplement for Wpg. showing, n.p.

7. Winnipeg, W.A.G., 1961, THE FIRST TEN YEARS OF THE WOMEN'S COMMITTEE/AN ENTHUSIASTIC VENTURE, cat. no. 13, p. 5.

8. Ottawa, N.G.C., 1975, CANADIAN PAINTING IN THE THIRTIES, cat. no. 44, pp. 71, 173; repro. p. 81.

9. Lethbridge, Southern Alberta Art Gallery, 1977, WORKS OF LIONEL LEMOINE FITZGERALD AND DAVID BROWN MILNE, no. cat.

Bibliography: 1. *The Winnipeg Art Gallery 1912-1962, An Introduction to the History the Activities and Collection*. W.A.G., Winnipeg: 1962. P. 31.

26. *DOC SNYDER'S HOUSE* 1931

Previously listed always as Doc Snider's House. The Snyders themselves used the "y" as recorded in *Henderson's Winnipeg Directory*, 1930, p. 1576: "SNYDER, Victor L., 152 Lyle St."

oil on canvas

74.9 × 85.1

signed and dated b.l.: L. L. FITZGERALD. 1931

Provenance: Purchased from the artist: gift of P. D. Ross, LL.D., to the N.G.C., 1932. (3993)

Exhibitions: 1. Toronto, A.G.T., 1931, AN EXHIBITION BY THE GROUP OF SEVEN, cat. no. 53, n.p.

2. New York, Roerich Museum, 1932, EXHIBITION OF PAINTINGS BY CONTEMPORARY CANADIAN ARTISTS (listed as lent by Vincent Massey), cat. no. 13, n.p.

3. Ottawa, N.G.C., 1932, ANNUAL EXHIBITION OF CANADIAN ART, cat. no. 60, n.p.

4. Johannesburg, Kunstgalerie, 1936, EMPIRE EXHIBITION, cat. no. 822, p. 60.

5. Ottawa, N.G.C., 1936, RETROSPECTIVE EXHIBITION OF PAINTING BY MEMBERS OF THE GROUP OF SEVEN 1919-1933, cat. no. 44, p. 11, repro.

6. Ottawa, N.G.C. (travelling), 1936, EXHIBITION OF CONTEMPORARY CANADIAN PAINTING (ARRANGED ON BEHALF OF THE CARNEGIE CORPORATION OF NEW YORK FOR CIRCULATION IN THE SOUTHERN DOMINIONS OF THE BRITISH EMPIRE), cat. no. 23, p. 9, repro.

7. New Haven, Yale University Art Gallery, 1944, CANADIAN ART, no cat. no.

8. Toronto, A.G.T., 1945, THE DEVELOPMENT OF PAINTING IN CANADA 1665-1954, cat. no. 165, p. 34; repro. p. 38.

9. Albany, Albany Institute of History and Art, 1946, *PAINTING IN CANADA/A SELECTIVE HISTORICAL SURVEY*, cat. no. 66, n.p.
 10. London, London Public Library and Art Museum, 1946, *THE GROUP OF SEVEN 1919-1933*, cat. no. 38, p. 8; repro. p. 7.
 11. Richmond, Virginia Museum of Fine Arts (& N.G.C.), 1949, *EXHIBITION OF CANADIAN PAINTING 1668-1948*, cat. no. 23, p. 4.
 12. Toronto, A.G.T., 1949, *FIFTY YEARS OF PAINTING IN CANADA/1900-1950*, cat. no. 46, p. 12.
 13. Washington, N.G.A. (arranged by the N.G.C.), 1950, *EXHIBITION OF CANADIAN ART*, cat. no. 27, n.p.
 14. Vancouver, V.A.G., 1954, *GROUP OF SEVEN*, cat. no. 19, p. 23, repro.
 15. N.G.C./W.A.G. (travelling), 1958, *FITZGERALD — MEMORIAL EXHIBITION*, cat. no. 7, colour repro. n.p.
 16. Madison, Elvehjem Art Center, 1973, *CANADIAN LANDSCAPE PAINTING, 1670-1930*, cat. no. 74, p. 184; repro. p. 185.
 17. Ottawa, N.G.C., 1975, *CANADIAN PAINTING IN THE THIRTIES*, cat. no. 42, pp. 71, 171-72; repro. p. 80.
- Bibliography:* 1. Ayre, Robert. "Lionel LeMoine FitzGerald 1890-1956", *Canadian Art* 14, 1 (Autumn 1956), p. 15; repro. p. 14.
2. ——. "Painter of the Prairies", *Weekend Magazine* 8, 12 (1958), p. 29; colour repro. p. 27.
 3. Boggs, Jean Sutherland. *The National Gallery of Canada*. Ottawa: 1971. Repro. pl. 140.
 4. Brooker, Bertram, ed. *Yearbook of the Arts in Canada*. Toronto: 1936. Repro. pl. 1.
 5. Buchanan, D. W., ed. *Canadian Painters from Paul Kane to the Group of Seven*. Oxford: 1945. P. 25; repro. pl. 80.
 6. "Canada's National Painters", *The Studio* 103, 471 (1932), p. 315, with repro.
 7. *Catalogue of Painting and Sculpture*. Ottawa, N.G.C.: 1936. P. 106.
 8. *Catalogue of Paintings*. Ottawa, N.G.C.: 1948. P. 158.
 9. *The Curtain Call* 7, 3 (Dec. 1936), p. 6; repro. p. 11.
 10. Duval, Paul. *High Realism in Canada*. Toronto: 1974. P. 38.
 11. Eckhardt, Ferdinand. "The Technique of L. L. FitzGerald", *Canadian Art* 15, 2 (Spring 1958), colour repro. p. 116.
 12. *Gifts to The National Gallery*. Ottawa, N.G.C.: 1968. Repro. n.p.
 13. Godsell, Patricia. *Enjoying Canadian Painting*. N.Y.: 1976. P. 148; repro. p. 147.
 14. Hubbard, R. H., ed. *Catalogue of Paintings and Sculpture, Vol. III, Canadian School*. Ottawa, N.G.C.: 1960. Repro. p. 84.
 15. James, G. "Painting in the 30's: A World Apart", *Time (Canada) Magazine* (Feb. 10, 1975), p. 16, with repro.
 16. Kilbourn, Elizabeth. *Great Canadian Painting/A Century of Art*. Toronto: 1966. Colour repro. p. 71.
 17. Lord, Barry. *The History of Painting in Canada/Toward a People's Art*. Toronto: 1974. P. 172; repro. p. 173.
 18. MacDonald. *A Dictionary of Canadian Artists*, VOL. L, A-F. Ottawa: 1967. P. 212.
 19. McInness, G. "Art of Canada", *The Studio* 114 (Aug. 1937), repro. p. 60.
 20. Mellen, Peter. *The Group of Seven*. Toronto: 1970. Colour repro. p. 183.
 21. "Moderne Malerei in Kanada", *Die Kunst für Alle* 48, 11 (1933), p. 347, with repro.
 22. Ostiguy, Jean-René. *Un siècle de peinture canadienne 1870-1970*. Quebec: 1971. Repro. pl. 79.
 23. Park, Julian, ed. *The Culture of Contemporary Canada*. Toronto: 1957. P. 131.
 24. Reid, Dennis. *A Concise History of Canadian Painting*. Toronto: 1973. Pp. 161, 163; repro. p. 162.
 25. Reproduction. *Arts Weekly* 1, 2 (March 18, 1932), p. 28, with repro.
 26. Reproduction. *The Mennonite* (Jan. 30, 1970), cover (colour).
- 27. FARM YARD 1931**
oil on canvas on board
34.9 × 42.5
signed and dated b.l.: L. L. FITZGERALD. 1931
Provenance: Acquired from the artist, donation from the estate of Vincent Massey to the N.G.C., 1968. (15474)
Exhibitions: 1. Toronto, A.G.T., 1931, *AN EXHIBITION BY THE GROUP OF SEVEN*, no. 54 (as Farm Buildings), n.p.
2. Toronto, A.G.T., 1934, *CANADIAN PAINTINGS, THE COLLECTION OF HON. VINCENT AND MRS. MASSEY*, cat. no. 106, p. 5.
3. London, Tate Gallery, 1938, *A CENTURY OF CANADIAN ART*, cat. no. 55, p. 14.
4. Hamilton, Art Gallery of Hamilton, 1953, *INAUGURAL EXHIBITION*, cat. no. 14, (as Western Farm), repro, n.p.
5. N.G.C./W.A.G. (travelling), 1958, *FITZGERALD — MEMORIAL EXHIBITION*, cat. no. 9, n.p.
6. Ottawa, N.G.C., 1968, *VINCENT MASSEY BEQUEST/THE CANADIAN PAINTINGS*, cat. no. 7, p. 43; repro. p. 19.
7. Ottawa, N.G.C., 1975, *CANADIAN PAINTING IN THE THIRTIES*, cat. no. 43, pp. 71, 172; repro. p. 81.
- Bibliography:* 1. "The Resonance of Batterwood House", *Canadian Art* 21, 9 (March/April 1964), p. 100, with repro.
- 28. LANDSCAPE c. 1931**
oil on canvas
canvas: 29.3 × 34.6
b.l.: 41
Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-158)
Exhibitions: 1. Lethbridge, Southern Alberta Art Gallery, 1977, *WORKS OF LIONEL LEMOINE FITZGERALD AND DAVID BROWN MILNE*, no cat.

29. *FENCE AND TELEPHONE POLE* c. 1931-1932
watercolour
paper and image: 28.7 × 39.5
no marks
Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-296)
30. *INDUSTRIAL BUILDING* c. 1931-1932
coloured crayon
paper and image: 30.6 × 22.8
no marks
Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-239)
Exhibitions: Winnipeg, W.A.G. (travelling), 1973, LIONEL LEMOINE FITZGERALD: DRAWINGS AND WATERCOLOURS, no cat.
31. *PRAIRIE WITH CLOUDS* c. 1931-1932
watercolour
paper and image: 28.8 × 37.5
no marks
Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-279)
Exhibition: 1. Winnipeg, W.A.G. (travelling), 1973, LIONEL LEMOINE FITZGERALD: DRAWINGS AND WATERCOLOURS, no cat.
32. *RAILWAY STATION* c. 1931-1932
pencil
30.5 × 34.9
signed b.l.: L. L. FITZGERALD
Provenance: Collection Art Gallery of Ontario. Canada Council Joint Drawings Purchase Fund, 1961. (61/13)
Bibliography: 1. *Art Gallery of Ontario, the Canadian Collection*. Toronto, A.G.O.: 1970. P. 111, with repro.
33. *FENCE AND TREES* 1934
charcoal
paper and image: 63.7 × 48.3
dated b.l.: JULY 25-34
Provenance: W.A.G. (L-46)
Exhibitions: 1. Winnipeg, W.A.G., 1957, MEMORIAL ROOM FOR LEMOINE FITZGERALD, cat. no. 8, n.p.
2. Portage La Prairie, Brush and Palette Club, FITZGERALD 1890-1956, cat. no. 5, n.p.
3. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION (for Wpg. showing only), cat. no. 68, supplement for Wpg. showing, n.p.
4. Winnipeg, W.A.G. (travelling), 1959-60, LIONEL LEMOINE FITZGERALD/A MEMORIAL EXHIBITION, cat. no. 8, n.p.
5. Pointe Claire, Stewart Hall Art Gallery, 1964, LIONEL LEMOINE FITZGERALD DRAWINGS AND PAINTINGS, no. 1, no cat.
6. Saint John, New Brunswick Museum, 1966, L. L. FITZGERALD (1890-1956)/DRAWINGS AND WATERCOLOURS FROM THE W.A.G., cat. no. 4, n.p.
7. Winnipeg, W.A.G., 1970, 150 YEARS OF ART IN MANITOBA/STRUGGLE FOR A VISUAL CIVILIZATION, cat. no. 267, p. 55.
8. Lethbridge, Southern Alberta Art Gallery, 1977,

WORKS OF LIONEL LEMOINE FITZGERALD AND DAVID BROWN MILNE, no cat.

34. *THE POOL* 1934
oil on board
36.2 × 43.7
signed and dated b.l.: L. L. FITZGERALD/1934
Provenance: Acquired from the artist, purchased from Harry Adaskin, 1973, by the N.G.C. (17612)
Exhibitions: 1. Toronto, A.G.T., 1936, AN EXHIBITION OF PAINTINGS BY THE CANADIAN GROUP OF PAINTERS, cat. no. 22, p. 7.
2. Ottawa, N.G.C., 1975, CANADIAN PAINTING IN THE THIRTIES, cat. no. 45, pp. 72, 173; colour repro. p. 75; repro. p. 82.
3. Winnipeg, Gallery 111, 1977, L. LEMOINE FITZGERALD EXHIBITION, cat. no. 9, pp. 7, 11; repro. p. 8.
Bibliography: 1. Reproduction. *Artscanada* 32, 1 (March 1975), inside cover (colour).
35. *TREES* c. 1934-1935
pencil
paper and image: 37.3 × 29.2
no marks
Provenance: Donated by The Women's Committee to the W.A.G. (G-61-13)
Exhibitions: 1. Winnipeg, W.A.G. (travelling), 1975, L. L. FITZGERALD & BERTRAM BROOKER/THEIR DRAWINGS, cat. no. 49, repro., n.p.
36. *LEAVES* 1937
pencil
paper: 31.7 × 24.0
signed b.l.: L.L.F.
dated b.r.: JUNE 4.37
Provenance: Donation from the estate of Douglas Duncan to the W.A.G. (G-74-96)
Exhibitions: 1. Winnipeg, W.A.G. (travelling), 1975, L. L. FITZGERALD & BERTRAM BROOKER/THEIR DRAWINGS, cat. no. 43, repro., n.p.
37. *THE JAR* 1938
oil on canvas
stretcher: 61.3 × 53.9
signed and dated b.r.: L.L.F./38
Provenance: purchased from the estate of the artist by The Women's Committee for the W.A.G. (G-56-25)
Exhibitions: 1. London, Tate Gallery, 1938, A CENTURY OF CANADIAN ART, cat. no. 56, p. 14.
2. New York, Worlds Fair, 1939, CANADIAN ART/CANADIAN GROUP OF PAINTERS, cat. no. 18, p. 9.
3. Toronto, A.G.T., 1939, THE CANADIAN GROUP OF PAINTERS EXHIBITION, no cat. no.
4. Assembled by N.G.C., circulated by the American Federation of Arts, 1944-46, CANADIAN PAINTINGS, no. 7, no cat.
5. Winnipeg, W.A.G., 1957, MEMORIAL ROOM FOR LEMOINE FITZGERALD, cat. no. 5 (as Still Life — Jug), n.p.
6. N.G.C. /W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION, cat. no. 15, repro., n.p.

7. Winnipeg, W.A.G. (travelling), 1959-69, LIONEL LEMOINE FITZGERALD/A MEMORIAL EXHIBITION, cat. no. 4 (as Still Life — Jug), n.p.
 8. Winnipeg, W.A.G., 1960 WINNIPEG COLLECTS, cat. no. 33, p. 8.
 9. Winnipeg, W.A.G., 1961, THE FIRST TEN YEARS OF THE WOMEN'S COMMITTEE/AN ENTHUSIASTIC VENTURE, cat. no. 14, p. 5.
 10. Stratford, Shakespearean Fest., 1962, PAINTING AT STRATFORD/LIONEL LEMOINE FITZGERALD, cat. no. 4, repro., n.p.
 11. Vancouver, V.A.G., 1966, IMAGES FOR A CANADIAN HERITAGE, cat. no. 88, n.p.
 12. Ottawa, N.G.C., 1967, THREE HUNDRED YEARS OF CANADIAN ART, cat. no. 250, p. 152; repro. p. 153.
 13. Ottawa, N.G.C., 1975, CANADIAN PAINTING IN THE THIRTIES, cat. no. 46, pp. 72, 174; repro. p. 82.
 14. Lethbridge, Southern Alberta Art Gallery, 1977, WORKS OF LIONEL LEMOINE FITZGERALD AND DAVID BROWN MILNE, no cat.
Bibliography: 1. Buchanan, D. W. "The Story of Canadian Art", *Canadian Geographical Journal* 17, 6 (Dec. 1938), p. 280, with repro.
2. Duval, Paul. *High Realism in Canada*. Toronto: 1974. P. 36.
3. Harris, Lawren. "LeMoine FitzGerald — Western Artist", *Canadian Art* 3, 1 (Nov. 1945), P. 10, with repro.
4. Reid, Dennis. *A Concise History of Canadian Painting*. Toronto: 1973. P. 163; repro. p. 164.
5. *Selected Works from the W.A.G. Collection*. Winnipeg, W.A.G.: 1971. Repro. p. 132.
6. *The Winnipeg Art Gallery 1912-1962, An Introduction to the History the Activities and Collection*. Winnipeg, W.A.G.: 1962. P. 31.
38. *PLANT* 1939
pencil
paper and image: 29.2 × 38.1
dated b.l.: JULY 5. 39
Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-486)
Exhibitions: 1. Winnipeg, W.A.G. (travelling), 1973, LIONEL LEMOINE FITZGERALD: DRAWINGS AND WATERCOLOURS, no cat.
39. *MILK CAN* 1939
pencil
paper and image: 38.2 × 29.2
dated t.r.: AUG. 2. 39
Provenance: Purchased by The Women's Committee for the W.A.G. (G-61-11)
Exhibitions: 1. Winnipeg, W.A.G. (travelling), L. L. FITZGERALD & BERTRAM BROOKER/THEIR DRAWINGS, cat. no. 44, repro., n.p.
40. *NUDE IN LANDSCAPE WITH TREES* c.1940
pastel
paper and image: 24.6 × 30.7
no marks
Provenance: Purchased from Edward FitzGerald by the W.A.G. (G-63-79)
Exhibitions: 1. Winnipeg, W.A.G., 1963, A NEW FITZGERALD, cat. no. 59, n.p.
41. *STILL LIFE: TWO APPLES* c. 1940
oil on canvas (glued onto another canvas on stretcher)
stretcher: 45.4 × 40.7, canvas: 41.1 × 36.3
signed b.l.: L. L. FITZGERALD
Provenance: Donated by The Women's Committee to the W.A.G. (G-56-28)
Exhibitions: 1. Winnipeg, W.A.G., 1957, MEMORIAL ROOM FOR LEMOINE FITZGERALD, cat. no. 7, n.p.
2. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION, cat. no. 16, repro., colour detail, n.p.
3. Winnipeg, W.A.G. (travelling), 1959-60, LIONEL LEMOINE FITZGERALD/A MEMORIAL EXHIBITION, cat. no. 5, n.p.
4. Winnipeg, W.A.G., 1960, WINNIPEG COLLECTS, cat. no. 32, p. 8.
5. Winnipeg, W.A.G., 1961, THE FIRST TEN YEARS OF THE WOMEN'S COMMITTEE/AN ENTHUSIASTIC VENTURE, cat. no. 15, p. 5.
6. Stratford, Shakespearean Fest., 1962, PAINTING AT STRATFORD/LIONEL LEMOINE FITZGERALD, cat. no. 5, n.p.
7. Ottawa, N.G.C., 1967, THREE HUNDRED YEARS OF CANADIAN ART, cat. no. 254, p. 154; repro. p. 155.
8. Winnipeg, W.A.G., 1970, 150 YEARS OF ART IN MANITOBA/STRUGGLE FOR A VISUAL CIVILIZATION, cat. no. 262, p. 55.
9. Lethbridge, Southern Alberta Art Gallery, 1977, WORKS OF LIONEL LEMOINE FITZGERALD AND DAVID BROWN MILNE, no cat.
Bibliography: 1. Eckhardt, Ferdinand. "The Technique of L. L. FitzGerald", *Canadian Art* 15, 2 (Spring 1958), p. 116; repro. and colour detail p. 115.
2. Hubbard, R. H.. *The Development of Canadian Art*. Ottawa: 1963. Repro. p. 109; colour detail p. 188.
3. *The Winnipeg Art Gallery 1912-1962, An Introduction to the History the Activities and Collection*. Winnipeg, W.A.G.: 1962. P. 31; repro. p. 38, colour detail cover.
42. *TWO NUDES IN LANDSCAPE* c. 1940
pastel
paper and image: 25.5 × 32.5
no marks
Provenance: Purchased from Edward FitzGerald by the W.A.G. (G-63-78)
Exhibitions: 1. Winnipeg, W.A.G., 1963, A NEW FITZGERALD, cat. no. 58, n.p.
43. *PLANT ON WINDOW SILL*
linocut
paper: 28.2 × 10.6, image: 16.7 × 9.0
signed on reverse: Greetings/Vally &/LeMoine
Provenance: Purchased from Mrs. Hooper by the W.A.G. (G-66-57)

44. *MANITOBA LANDSCAPE* 1941

watercolour

paper and image: 60.9 × 45.7

dated on back: AUG. 1941

Provenance: Purchased by The Women's Committee for the W.A.G. (G-57-144)

Exhibitions: 1. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION, cat. no. 18, repro., n.p.

2. Winnipeg, W.A.G. (travelling), 1959-60, LIONEL LEMOINE FITZGERALD/A MEMORIAL EXHIBITION, cat. no. 10, n.p.

3. Winnipeg, W.A.G., 1961, THE FIRST TEN YEARS OF THE WOMEN'S COMMITTEE/AN ENTHUSIASTIC VENTURE, cat. no. 17, p. 5; repro. inside cover.

4. Stratford, Shakespearean Fest., 1962, PAINTING AT STRATFORD/LIONEL LEMOINE FITZGERALD, cat. no. 7, n.p.

5. Pointe Claire, Stewart Hall Art Gallery, 1964, LIONEL LEMOINE FITZGERALD DRAWINGS AND PAINTINGS, no. 3, no cat.

6. Saint John, New Brunswick Museum, 1966, L. L. FITZGERALD (1890-1956)/DRAWINGS AND WATERCOLOURS FROM THE W.A.G., cat. no. 7, n.p.

7. Ottawa, N.G.C., 1967, THREE HUNDRED YEARS OF CANADIAN ART, cat. no. 255, p. 154; repro. p. 155.

8. Winnipeg, W.A.G., 1970, 150 YEARS OF ART IN MANITOBA/STRUGGLE FOR A VISUAL CIVILIZATION, cat. no. 269, p. 55; repro. p. 103.

9. Lethbridge, Southern Alberta Art Gallery, 1977, WORKS OF LIONEL LEMOINE FITZGERALD AND DAVID BROWN MILNE, no cat.

Bibliography: 1. Eckhardt, Ferdinand. "The Technique of L. L. FitzGerald", *Canadian Art* 15, 2. (Spring 1958) p. 117, with repro.

2. Hubbard, R. H., ed. *An Anthology of Canadian Art*. Toronto: 1960. Repro. p. 126.

45. *STILL LIFE* 1941

oil on board

40.96 × 36.56

no marks

Provenance: Purchased from Harry Adaskin by the N.G.C. (17611)

46. *ABSTRACT LANDSCAPE* 1942

coloured chalks

61.0 × 46.0

signed and dated b.r.: L.L.F. 42

Provenance: Donated by Douglas Duncan, 1970, to the N.G.C. (16473)

Exhibitions: 1. Ottawa, N.G.C., 1971, GIFT FROM THE DOUGLAS M. DUNCAN COLLECTION AND THE MILNE-DUNCAN BEQUEST, cat. no. 21, p. 43.

47. *MOUNTAIN LANDSCAPE* 1942

crayon on paper on cardboard

cardboard: 62.0 × 46.0, image: 59.2 × 44.4

signed and dated b.l.: L.L.F./42

Provenance: Donated by Mrs. P. Chester to the W.A.G. (G-56-24)

Exhibitions: 1. Winnipeg, W.A.G., 1957, MEMORIAL ROOM FOR LEMOINE FITZGERALD, cat. no. 10 (as Mountain Scene), n.p.

2. Portage La Prairie, Brush and Palette Club, 1958, FITZGERALD 1890-1956, cat. no. 7 (as Mountain Scene), n.p.

3. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION (Wpg. showing only), cat. no. 74 (as Mountain Scene), supplement for Wpg. showing, n.p.

4. Winnipeg, W.A.G., 1961, THE FIRST TEN YEARS OF THE WOMEN'S COMMITTEE/AN ENTHUSIASTIC VENTURE, cat. no. 18 (as Mountain Scene), p. 5.

5. Pointe Claire, Stewart Hall Art Gallery, 1964, LIONEL LEMOINE FITZGERALD DRAWINGS AND PAINTINGS, no. 4 (as Mountain Scene), no cat.

48. *GREEN SELF PORTRAIT (TWO NUDES)*

c. 1942

watercolour

paper and image: 60.9 × 45.9

no marks

Provenance: Purchased from Edward FitzGerald by the W.A.G. (G-63-19)

Exhibitions: 1. Winnipeg, W.A.G., 1963, A NEW FITZGERALD, cat. no. 18 (as Green Self Portrait en Face with Figures), repro., n.p.

2. Winnipeg, Gallery 111, 1977, L. LEMOINE FITZGERALD EXHIBITION, cat. no. 15 (as Untitled (Green Self Portrait)), pp. 7, 11.

Bibliography: 1. Reid, Dennis. *A Concise History of Canadian Painting*. Toronto: 1973. P. 163; repro. p. 164.

49. *FOUR NUDES IN LANDSCAPE* c. 1942-1943

pencil

paper and image: 20.0 × 20.5

no marks

Provenance: Gift of Mr. and Mrs. Edward FitzGerald to the W.A.G. (G-63-92)

Bibliography: 1. *Selected Works from the W.A.G. Collecting*. Winnipeg, W.A.G.: 1971. Repro. p. 136.

50. *ORGANIC FORMS* c. 1942-1943

coloured crayon

paper and image: 61.1 × 46.0

no marks

Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-114)

51. *ROCKS* c. 1942-1943

pencil

paper and image: 27.8 × 19.4

no marks

Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-377)

Exhibitions: 1. Winnipeg, W.A.G. (travelling), 1973, LIONEL LEMOINE FITZGERALD: DRAWINGS AND WATERCOLOURS, no cat.

52. *TWO RECLINING NUDES* c. 1942-1943

watercolour

paper and image: 45.7 × 60.9

no marks

Provenance: Purchased from Edward FitzGerald by the W.A.G. (G-63-14)

Exhibitions: 1. Saint John, New Brunswick Museum, 1966, L. L. FITZGERALD (1890-1956)/DRAWINGS AND WATERCOLOURS FROM THE W.A.G., cat. no. 30, n.p.

53. *TREES AND STREETS* 1943

linocut

paper: 14.3 × 23.2, image: 11.9 × 8.1

signed to left of print: Felicia & LeMoine

dated on right of print: Christmas/1943

Provenance: Donated by C. C. Sinclair to the W.A.G. (G-65-180)

54. *COUPLE* c. 1943

pencil

paper and image: 20.1 × 20.6

no marks

Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-353)

Exhibitions: 1. Winnipeg, W.A.G. (travelling), 1975, L. L. FITZGERALD & BERTRAM BROOKER/THEIR DRAWINGS, cat. no. 45, n.p.

55. *HARVEST SEASON*

linocut

paper: 27.6 × 14.4, image: 14.2 × 11.3

signed on reverse: Greetings/Vally &/LeMoine

Provenance: Donated by C. C. Sinclair to the W.A.G. (G-65-175)

56. *FOUR APPLES ON A WINDOW SILL* c. 1943

coloured chalk

paper and image: 45.9 × 63.9

no marks

Provenance: Private Collection.

Exhibitions: 1. Winnipeg, W.A.G. (travelling), 1959-60, LIONEL LEMOINE FITZGERALD/A MEMORIAL EXHIBITION, cat. no. 13, n.p.

2. Stratford, Shakespearean Fest., 1962, PAINTING AT STRATFORD/LIONEL LEMOINE FITZGERALD, cat. no. 11, n.p.

57. *JUG ON THE WINDOW SILL* c. 1943

coloured chalk

paper and image: 60.8 × 45.7

no marks

Provenance: Purchased by The Women's Committee for the W.A.G. (G-56-27)

Exhibitions: 1. Winnipeg, W.A.G., 1957, MEMORIAL ROOM FOR LEMOINE FITZGERALD, cat. no. 9 (as Jug on Window), n.p.

2. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION, cat. no. 24, n.p.

3. Winnipeg, W.A.G. (travelling), 1959-60, LIONEL LEMOINE FITZGERALD/A MEMORIAL EXHIBITION, cat. no. 14, n.p.

4. Winnipeg, W.A.G., 1961, THE FIRST TEN YEARS OF THE WOMEN'S COMMITTEE/AN ENTHUSIASTIC VENTURE, cat. no. 20, p. 5.

5. Pointe Claire, Stewart Hall Art Gallery, 1964, LIONEL LEMOINE FITZGERALD DRAWINGS AND PAINTINGS, no. 6, no cat.

6. Winnipeg, W.A.G., 1967, CANADIAN ART OF OUR TIME, cat. no. 17, p. 13.

7. Winnipeg, W.A.G., 1970, 150 YEARS OF ART IN MANITOBA/STRUGGLE FOR A VISUAL CIVILIZATION, cat. no. 266 (as Jug on the Window), p. 55.

Bibliography: 1. Duval, Paul. *High Realism in Canada*. Toronto: 1974. P. 38.

58. *SELF PORTRAIT (3 NUDES)* c. 1943

watercolour

paper and image: 45.7 × 60.8

no marks

Provenance: Purchased from Edward FitzGerald by the W.A.G. (G-63-26)

Exhibitions: 1. Winnipeg, W.A.G., 1963, A NEW FITZGERALD, cat. no. 25 (as Self Portrait Pensive with Figures), n.p.

2. Lethbridge, Southern Alberta Art Gallery, 1977, WORKS OF LIONEL LEMOINE FITZGERALD AND DAVID BROWN MILNE, no cat.

59. *WINDOW WITH JUG*

linocut

paper: 26.2 × 10.8, image: 19.2 × 8.7

signed b.r.: Greetings/from/Vally &/LeMoine

Provenance: Donated by C. C. Sinclair to the W.A.G. (G-65-172)

60. *BOWL OF APPLES ON WINDOW SILL* 1944

linocut

paper: 14.3 × 23.3, image: 12.4 × 7.8

on right: Greetings/for Christmas/1944/Felicia & LeMoine

Provenance: Donated by C. C. Sinclair to the W.A.G. (G-65-181)

61. *FITZGERALD'S GARDEN* 1946

watercolour (monochrome)

paper and image: 60.9 × 45.5

dated b.l.: June 27.46

Provenance: Purchased by The Women's Committee for the W.A.G. (G-57-143)

Exhibitions: 1. Portage La Prairie, Brush and Palette Club, 1958, FITZGERALD 1890-1956, cat. no. 8 (as Trees), n.p.

2. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION (Wpg. showing only), cat. no. 80 (as Trees), supplement for Wpg. showing, n.p.

3. Winnipeg, W.A.G., 1961, THE FIRST TEN YEARS OF THE WOMEN'S COMMITTEE/AN ENTHUSIASTIC VENTURE, cat. no. 21 (as Trees), p. 6.

4. Pointe Claire, Stewart Hall Art Gallery, 1964, LIONEL LEMOINE FITZGERALD DRAWINGS AND PAINTINGS, no. 7 (as Trees), no cat.

5. Winnipeg, Gallery 111, 1977, L. LEMOINE FITZGERALD EXHIBITION, cat. no. 14, p. 11.

62. *BACK GARDEN WITH GATE* 1947

watercolour (monochrome)

paper and image: 61.0 × 45.4

dated b.l.: AUG. 21.47

Provenance: Purchased by The Women's Committee for the W.A.G. (G-56-26)

Exhibitions: 1. Winnipeg, W.A.G., 1957, MEMORIAL ROOM FOR LEMOINE FITZGERALD, cat. no. 13, n.p.

2. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION, cat. no. 29, n.p.

3. Winnipeg, W.A.G. (travelling), 1959-60, LIONEL LEMOINE FITZGERALD/A MEMORIAL EXHIBITION, cat. no. 17, n.p.

4. Winnipeg, W.A.G., 1961, THE FIRST TEN YEARS OF THE WOMEN'S COMMITTEE/AN ENTHUSIASTIC VENTURE, cat. no. 22, p. 6.

5. Pointe Claire, Stewart Hall Art Gallery, 1964, LIONEL LEMOINE FITZGERALD DRAWINGS AND PAINTINGS, no. 8, no cat.

6. Saint John, New Brunswick Museum, 1966, L. L. FITZGERALD (1890-1956)/DRAWINGS AND WATERCOLOURS FROM THE W.A.G., cat. no. 10, n.p.

63. APPLES IN A BOWL 1947

pen and ink

paper and image: 29.1 × 42.0

signed and dated b.r.: L.L.F. NOV. 1947

Provenance: Purchased by The Women's Committee for the W.A.G. (G-57-152)

Exhibitions: 1. Portage La Prairie, Brush and Palette Club, 1958, FITZGERALD 1890-1956, cat. no. 9, n.p.

2. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION (Wpg. showing only), cat. no. 81, supplement for Wpg. showing, n.p.

3. Winnipeg, W.A.G., 1961, THE FIRST TEN YEARS OF THE WOMEN'S COMMITTEE/AN ENTHUSIASTIC VENTURE, cat. no. 23, p. 6.

4. Pointe Claire, Stewart Hall Art Gallery, 1964, LIONEL LEMOINE FITZGERALD DRAWINGS AND PAINTINGS, no. 11, no cat.

5. St. John, New Brunswick Museum, 1966, L. L. FITZGERALD (1890-1956)/DRAWINGS AND WATERCOLOURS FROM THE W.A.G., cat. no. 11, n.p.

6. Winnipeg, W.A.G. (travelling), 1975, L. L. FITZGERALD & BERTRAM BROOKER/THEIR DRAWINGS, cat. no. 64, repro., n.p.

64. THE LITTLE PLANT 1947

oil on canvas on board

60.9 × 46.4

signed and dated b.l.: L.L.F./1947

Provenance: Mr. and Mrs. A. O. Brigden, Wpg; Mr. R. A. Laidlaw, Toronto; the McMichael Canadian Collection, Kleinburg, Ontario.

Exhibitions: 1. Montreal/Toronto, A.A.M./A.G.T., 1947-48, CANADIAN GROUP OF PAINTERS, cat. no. 29, n.p.

2. Winnipeg, W.A.G., 1953, CANADIAN ART FROM PRIVATE COLLECTIONS, no cat. no.

3. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION, cat. no. 28, n.p.

4. Toronto, A.G.O., 1975-76, THE ONTARIO COMMUNITY COLLECTS/A SURVEY OF CANADIAN PAINTING FROM 1766 TO THE PRESENT, no. 32, p. 74;

colour repro. p. 75.

5. Winnipeg, Gallery 111, 1977, L. LEMOINE FITZGERALD EXHIBITION, cat. no. 21, pp. 7, 13; repro. p. 12.

Bibliography: 1. Ayre, Robert. "Painter of the Prairies", *Weekend Magazine* 8, 12 (1958), p. 26, with colour repro.

2. Duval, Paul, intro. *Canadian Art: Vital Decades* (McMichael Coll.). Toronto: 1970. Colour repro.

3. ——. *Four Decades/ The Canadian Group of Painters and Their Contemporaries, 1930-1970*. Toronto: 1972. Colour repro. p. 55.

4. ——. *A Vision of Canada/ The McMichael Canadian Collection*. Toronto: 1973. P. 148, with repro.; colour repro. p. 111.

5. Eckhardt, Ferdinand. "The Technique of L. L. FitzGerald", *Canadian Art* 15, 2 (Spring 1958), p. 116.

6. Fairly, Barker. "What is Wrong with Canadian Art", *Canadian Art* 6, 1 (Autumn 1948), colour repro. p. 29.

7. Harper, J. Russell. *Painting in Canada: A History*. Toronto: 1966. P. 353, with repro.

8. *A Heritage of Canadian Art/ The McMichael Collection*. Toronto: 1976. P. 163; colour repro. p. 111.

9. Reid, Dennis. *A Concise History of Canadian Painting*. Toronto: 1973. P. 165; repro. p. 166.

65. BACKYARDS

pencil

24.3 × 25.7

no marks

Provenance: Collection Art Gallery of Ontario. Gift from the Douglas M. Duncan Collection, 1970. (70/55)

66. WINTER LANDSCAPE c. 1947

watercolour

paper and image: 60.7 × 45.8

signed b.r.: L. L. FITZGERALD

Provenance: Purchased by the Women's Committee for the W.A.G. (G-56-30)

Exhibitions: 1. Winnipeg, W.A.G., 1957, MEMORIAL ROOM FOR LEMOINE FITZGERALD, cat. no. 14, n.p.

2. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION, cat. no. 32, n.p.

3. Winnipeg, W.A.G. (travelling), 1959-60, LIONEL LEMOINE FITZGERALD/MEMORIAL EXHIBITION, cat. no. 19, n.p.

4. Winnipeg, W.A.G., 1961, THE FIRST TEN YEARS OF THE WOMEN'S COMMITTEE/AN ENTHUSIASTIC VENTURE, cat. no. 24, p. 6.

5. Pointe Claire, Stewart Hall Art Gallery, 1964, LIONEL LEMOINE FITZGERALD DRAWINGS AND PAINTINGS, no. 10, no cat.

6. Saint John, New Brunswick Museum, 1966, L. L. FITZGERALD (1890-1956)/DRAWINGS AND WATERCOLOURS FROM THE W.A.G., cat. no. 13, n.p.

67. TREE c. 1947-1948

charcoal

paper and image: 62.0 × 46.7

no marks

Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-101)

68. *BACKYARD*

etching and drypoint

paper: 34.2 × 30.2, image: 23.9 × 22.6

signed b.l.: L. L. FITZGERALD 18/45

Provenance: Donated by Mrs. L. D. Williamson to the W.A.G. (G-68-58)

69. *TREES* 1948

pen and sepia

paper and image: 30.5 × 43.0

signed and dated b.r.: L.L.F. '48

on reverse in pencil: L.L.F. SEP. 1948

Provenance: Purchased by The Women's Committee for the W.A.G. (G-56-35)

Exhibitions: 1. Winnipeg, W.A.G., 1957, MEMORIAL ROOM FOR LEMOINE FITZGERALD, cat. no. 11, repro. cover, n.p.

2. Portage La Prairie, Brush and Palette Club, 1958, FITZGERALD 1890-1956, cat. no. 10, n.p.

3. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION (for Wpg. showing only), cat. no. 82, supplement for Wpg. showing, n.p.

4. W.A.G. (travelling), 1959-60, LIONEL LEMOINE FITZGERALD/A MEMORIAL EXHIBITION, cat. no. 23, repro. cover, n.p.

5. Winnipeg, W.A.G., 1961, THE FIRST TEN YEARS OF THE WOMEN'S COMMITTEE/AN ENTHUSIASTIC VENTURE, cat. no. 25, p. 6, repro. p. 9.

6. Pointe Claire, Stewart Hall Art Gallery, LIONEL LEMOINE FITZGERALD DRAWINGS AND PAINTINGS, no. 12, no cat.

7. Saint John, New Brunswick Museum, 1966, L. L. FITZGERALD (1890-1956)/DRAWINGS AND WATERCOLOURS FROM THE W.A.G., cat. no. 14, n.p.

70. *GERANIUM IN WINDOW* 1948

watercolour

paper and image: 61.0 × 45.7

no marks

Provenance: Donation from the estate of Mr. and Mrs. A. O. Brigden to the W.A.G. (G-75-14)

Exhibitions: 1. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION, cat. no. 33, n.p.

Bibliography: 1. Eckhardt, Ferdinand. "The Technique of L. L. FitzGerald", *Canadian Art* 15, 2 (Spring 1958), p. 116.

71. *FROM AN UPSTAIRS WINDOW, WINTER*

c. 1948

oil on canvas

61.0 × 45.7

signed b.r.: L.L.F.

Provenance: Acquired by the N.G.C., 1951. (5800)

Exhibitions: 1. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION, cat. no. 35, n.p.

2. Ottawa, N.G.C. (travelling), 1967-68, CANADIAN PAINTING 1850-1950, cat. no. 55, p. 24.

3. Winnipeg, Gallery 111, 1977, L. LEMOINE FITZGERALD EXHIBITION, cat. no. 20, pp. 7, 11; repro. p. 12.

Bibliography: 1. *Catalogue of Paintings and Sculpture, Vol. III, Canadian School*. Ottawa, N.G.C.: 1960. P. 83, with repro.

2. Duval, Paul. *High Realism in Canada*. Toronto: 1974. P. 38; colour repro. p. 37.

3. Harper, J. Russell. "Three Centuries of Canadian Painting". *Canadian Art* 19 (Nov./Dec. 1962), repro. p. 431 (reprinted as *Three Centuries of Canadian Painting*, 1962, repro. p. 27).

4. Hubbard, R. H., ed. *An Anthology of Canadian Art*. Toronto: 1960. Repro. p. 127.

5. *Illustrated Guide to the Collection*. Ottawa, N.G.C.: 1964. P. 68, repro. 67.

6. Reid, Dennis. *A Concise History of Canadian Painting*. Toronto: 1973. P. 165.

7. Sladen, Kathleen. *Are You in the Picture*. Nashville; n.d. Repro.

72. *GERANIUM AND BOTTLE* 1949

oil on canvas on masonite

canvas: 45.6 × 30.1

signed and dated b.l.: L. L. FITZGERALD '49

Provenance: The W.A.G. (L-9).

Exhibitions: 1. Winnipeg, W.A.G., 1950, 25th ANNIVERSARY MANITOBA SOCIETY OF ARTISTS, cat. no. 33, n.p.

2. Winnipeg, W.A.G., 1957, MEMORIAL ROOM FOR LEMOINE FITZGERALD, cat. no. 6, n.p.

3. Portage La Prairie, Brush and Palette Club, 1958, FITZGERALD 1890-1956, cat. no. 13, n.p.

4. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION (Wpg. showing only), cat. no. 87, supplement for Wpg. showing, n.p.

5. Winnipeg, W.A.G. (travelling), 1959-60, LEMOINE FITZGERALD/A MEMORIAL EXHIBITION, cat. no. 6, n.p.

Bibliography: 1. *Selected Works from the W.A.G. Collection*. Winnipeg, W.A.G.: 1971. P. 133.

2. *The W.A.G. 1912-1962, An Introduction to the History the Activities and Collection*. Winnipeg, W.A.G.: 1962. P. 31.

73. *TREE STUDY I* c. 1949

oil on canvas

canvas: 35.5 × 21.5

no marks

NOTE: Tree Study I and Tree Study II are fragments of the same larger canvas, cut up by the artist c. 1949.

Provenance: Donated by Arnold O. Brigden to the W.A.G. (G-73-324)

Exhibitions: 1. Winnipeg, W.A.G., 1974, THE BRIGDEN COLLECTION/A WINNIPEG CENTENNIAL EXHIBITION, cat. no. 29, colour repro., n.p.

74. *TREE STUDY II* c. 1949

oil of canvas

canvas: 43.0 × 24.2

signed b.r.: L.L.F.

NOTE: Tree Study I and Tree Study II are fragments of the same larger canvas, cut up by the artist c. 1949.

Provenance: Donated by Arnold O. Brigden to the W.A.G. (G-73-325)

Exhibitions: 1. Winnipeg, W.A.G. 1950, 25TH ANNIVERSARY MANITOBA SOCIETY OF ARTISTS, cat. no. 32, n.p.

2. Winnipeg, W.A.G., 1953, CANADIAN ART FROM PRIVATE COLLECTIONS, no cat. no. (as Wood Interior).

3. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION (Wpg. showing only), cat. no. 90 (as Wood Interior), supplement for Wpg. showing, n.p.

4. Winnipeg, W.A.G., 1974, THE BRIGDEN COLLECTION/A WINNIPEG CENTENNIAL EXHIBITION, cat. no. 28, colour repro., n.p.

75. *BARLOW'S GARAGE* 1950

watercolour

65.1 × 47.3

signed and dated b.l.: L. L. FITZGERALD/20.3.50

Provenance: Collection Art Gallery of Ontario.

Gift from the fund of the T. Eaton Company Limited for Canadian works of art, 1953. (52/52)

Exhibitions: 1. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION, cat. no. 41, n.p.

Bibliography: 1. *The Canadian Collection*. Toronto, A.G.O.: 1970. P. 113, with repro.

2. Duval, Paul. *Canadian Watercolour Painting*. Toronto: 1954. Repro. pl. 42.

76. *SNOW I* 1950

pencil

signed: 44.8 × 60.0

signed b.l.: L. L. FITZGERALD

dated on reverse: Drawn 22nd March 1950

Provenance: Collection Art Gallery of Ontario.

Gift from the fund of the T. Eaton Company Limited for Canadian works of art 1953. (52/30)

Exhibitions: 1. Toronto, A.G.T., 1960, CANADIAN DRAWINGS, no cat. no.

Bibliography: 1. *The Canadian Collection*. Toronto, A.G.O.: 1970. P. 113.

2. Mellen, Peter. *The Group of Seven*. Toronto: 1970. Repro. p. 182.

77. *LANDSCAPE (ABSTRACT)* 1950

pencil

paper: 20.3 × 14.6, image: 19.0 × 14.0

dated b.l.: JUNE 24' 50

Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-432)

Exhibitions: 1. Winnipeg, W.A.G. (travelling), 1973, LIONEL LEMOINE FITZGERALD: DRAWINGS AND WATERCOLOURS, no cat.

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2. Godsell, Patricia. *Enjoying Canadian Painting*. N.Y.: 1976. Repro. p. 148.

78. *ABSTRACT* c. 1950-1951

pencil

paper and image: 19.1 × 14.0

no marks

Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-438)

Exhibitions: 1. Winnipeg, W.A.G. (travelling), 1975, L. L. FITZGERALD & BERTRAM BROOKER/THEIR DRAWINGS, cat. no. 58, n.p.

79. *PRAIRIE LANDSCAPE* 1951

coloured crayon

paper: 35.7 × 25.4, image: 35.6 × 24.5

signed and dated b.r.: L. L. FITZGERALD/5.7.51

Provenance: Purchased by The Women's Committee for the W.A.G. (G-61-12)

Exhibitions: 1. Stratford, Shakespearean Fest., 1962, PAINTING AT STRATFORD/LIONEL LEMOINE FITZGERALD, cat. no. 17, n.p.

2. Winnipeg, W.A.G. (travelling), 1975, L. L. FITZGERALD & BERTRAM BROOKER/THEIR DRAWINGS, cat. no. 73 (as Prairie Abstract), n.p.

Bibliography: 1. *The W.A.G. 1916-1962, An Introduction to the History the Activities and Collection*. Winnipeg, W.A.G.: 1962. Repro. p. 30.

80. *ABSTRACT LANDSCAPE* c. 1951

coloured pencil

paper: 27.9 × 19.3, image: 27.0 × 18.5

no marks

Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-256)

Exhibitions: 1. Winnipeg, W.A.G. (travelling), 1973, LIONEL LEMOINE FITZGERALD: DRAWINGS AND WATERCOLOURS, no cat.

81. *ABSTRACT: STILL LIFE* c. 1951

pencil

paper: 29.1 × 22.4, image: 18.7 × 15.2

no marks

Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-401)

Exhibitions: 1. Winnipeg, W.A.G. (travelling), 1973, LIONEL LEMOINE FITZGERALD: DRAWINGS AND WATERCOLOURS, no cat.

82. *ABSTRACT* 1952

coloured pencil

paper: 24.0 × 31.9, image: 22.5 × 30.7

dated b.r.: 29.1.52

Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-245)

Exhibitions: 1. Winnipeg, W.A.G. (travelling), 1973, LIONEL LEMOINE FITZGERALD: DRAWINGS AND WATERCOLOURS, no cat.

83. *ABSTRACT* 1952

coloured pencil

paper: 24.0 × 31.5, image: 20.6 × 30.7

dated b.r.: 2.2.52

Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-244)

- Exhibitions:* 1. Winnipeg, W.A.G. (travelling), 1973, LIONEL LEMOINE FITZGERALD: DRAWINGS AND WATERCOLOURS, no cat.
84. *ABSTRACT* 1952
coloured pencil
paper: 24.1 × 31.6, image: 21.0 × 30.4
dated b.r.: 5.2.52
Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-258)
Exhibitions: 1. Winnipeg, W.A.G. (travelling), 1973, LIONEL LEMOINE FITZGERALD: DRAWING AND WATERCOLOURS, no cat.
85. *ABSTRACT* 1952
coloured crayon
paper: 24.4 × 31.9, image: 22.8 × 30.6
dated b.r.: 4.3.52
Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-261)
86. *COMPOSITION # IV* c. 1952
oil on canvas
91.4 × 71.1
signed b.r.: L. L. F.
Provenance: Private Collection.
Exhibitions: 1. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION (Wpg. showing only), cat. no. 92 (as Composition), supplement for Wpg. showing, n.p.
2. Winnipeg, W.A.G. (travelling), 1959-60, LIONEL LEMOINE FITZGERALD/A MEMORIAL EXHIBITION, cat. no. 7 (as Composition), n.p.
87. *BRIDGE AND GATE* 1953
pencil
paper: 27.8 × 21.1, image: 26.9 × 19.4
dated b.l.: 21.9.53
b.r.: THE BRIDGE AND THE GATE
Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-424)
Exhibitions: 1. Winnipeg, W.A.G. (travelling), 1973, LIONEL LEMOINE FITZGERALD: DRAWINGS AND WATERCOLOURS, no cat.
Bibliography: 1. *Selected Works from W.A.G. Collection*. Winnipeg, W.A.G.: 1971. P. 142 (listed as G-70-434).
88. *STILL LIFE: APPLE AND BONE* c. 1953
watercolour
paper: 63.1 × 48.2, image: 61.2 × 45.9
no marks
Provenance: Purchased by The Women's Committee for the W.A.G. (G-57-141)
Exhibitions: 1. Portage La Prairie, Brush and Palette Club, 1958, FITZGERALD 1890-1956, cat. no. 16 (as Apple and Tablecloth), n.p.
2. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION (Wpg. showing only), cat. no. 95 (as Apple and Tablecloth), supplement for Wpg. showing, n.p.
3. Winnipeg, W.A.G. (travelling), 1959-60, LIONEL LEMOINE FITZGERALD/A MEMORIAL EXHIBITION, cat. no. 25 (as Apple and Tablecloth), n.p.
4. Winnipeg, W.A.G., 1961, THE FIRST TEN YEARS OF THE WOMEN'S COMMITTEE/AN ENTHUSIASTIC VENTURE, cat. no. 31 (as Apple and Tablecloth (Driftwood?)), p. 6.
5. Pointe Claire, Stewart Hall Art Gallery, 1964, LIONEL LEMOINE FITZGERALD DRAWINGS AND PAINTINGS, no. 15 (as Apple and Tablecloth), no cat.
89. *ABSTRACT* 1954
watercolour
paper: 33.7 × 51.5, image: 31.8 × 49.5
signed and dated b.r.: L. L. FITZGERALD/1.6.54
Provenance: Purchased by The Women's Committee for the W.A.G. (G-56-36)
Exhibitions: 1. Winnipeg, W.A.G., 1957, MEMORIAL ROOM FOR LEMOINE FITZGERALD, cat. no. 17, n.p.
2. Portage La Prairie, Brush and Palette Club, 1958, FITZGERALD 1890-1956, cat. no. 18, n.p.
3. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION (Wpg. showing only), cat. no. 102, supplement for Wpg. showing, n.p.
4. Winnipeg, W.A.G., 1961, THE FIRST TEN YEARS OF THE WOMEN'S COMMITTEE/AN ENTHUSIASTIC VENTURE, cat. no. 33, p. 7.
5. Winnipeg, W.A.G. (travelling), 1975, L. L. FITZGERALD & BERTRAM BROOKER/THEIR DRAWINGS, cat. no. 84, n.p.
90. *ABSTRACT LEAVES* 1954
black pencil
paper: 33.4 × 26.7, image: 28.0 × 22.9
dated b.r.: 2.8.54
Provenance: Donation from the estate of Douglas Duncan, W.A.G. (G-74-109)
Exhibition: 1. Pointe Claire, Stewart Hall Art Gallery, 1964, LIONEL LEMOINE FITZGERALD DRAWINGS AND PAINTINGS, no. 18, no cat.
2. Winnipeg, W.A.G. (travelling), 1975, L. L. FITZGERALD & BERTRAM BROOKER/THEIR DRAWINGS, cat. no. 59, n.p.
91. *THREE APPLES, TWO BOTTLES IN A BLUE LIGHT* 1954
coloured chalks
paper and image: 35.2 × 44.6
dated b.r.: 26.11.54
Provenance: Purchased by The Women's Committee for the W.A.G. (G-57-150)
Exhibitions: 1. Portage La Prairie, Brush and Palette Club, 1958, FITZGERALD 1890-1956, cat. no. 19 (as Apples and Bottles), n.p.
2. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION (Wpg. showing only), cat. no. 103 (as Apples and Bottles), supplement for Wpg. showing, n.p.
3. Winnipeg, W.A.G. (travelling), 1959-60, LIONEL LEMOINE FITZGERALD/A MEMORIAL EXHIBITION, cat. no. 26 (as Apples and Bottles), n.p.
4. Winnipeg, W.A.G., 1961, THE FIRST TEN YEARS OF THE WOMEN'S COMMITTEE/AN ENTHUSIASTIC VENTURE, cat. no. 34 (as Apples and Bottles), p. 6.

5. Saint John, New Brunswick Museum, 1966, L. L. FITZGERALD (1890-1956)/DRAWINGS AND WATERCOLOURS FROM THE W.A.G., cat. no. 20, n.p.
 6. Winnipeg, W.A.G., 1970, 150 YEARS OF ART IN MANITOBA/STRUGGLE FOR A VISUAL CIVILIZATION, cat. no. 275, p. 55.
 7. Winnipeg, W.A.G. (travelling), 1975, L. L. FITZGERALD & BERTRAM BROOKER/THEIR DRAWINGS, cat. no. 78, n.p.
 - Bibliography:* 1. Reproduction. *Artscanada* 24, 106 (March 1967), sup. p. 5.
92. *ABSTRACT: GREEN AND GOLD* 1954
oil on canvas
stretcher: 71.2 × 91.5
signed b.r.: L.L.F.
dated on back: 1954
Provenance: Donated by Mr. and Mrs. Joseph Harris to the W.A.G. (G-63-287)
Exhibitions: 1. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION, cat. no. 49, repro., n.p.
2. Stratford, Shakespearean Fest., 1962, PAINTING AT STRATFORD/LIONEL LEMOINE FITZGERALD, cat. no. 19, n.p.
3. London, Royal Academy, 1965, TREASURES OF COMMONWEALTH ARTS.
4. Winnipeg, W.A.G., 1967, CANADIAN ART OF OUR TIME, cat. no. 18, p. 13; repro. p. 24.
5. Winnipeg, W.A.G., 1970, 150 YEARS OF ART IN MANITOBA/STRUGGLE FOR A VISUAL CIVILIZATION, cat. no. 263, p. 55; colour repro. p. 101.
6. Calgary, Glenbow-Alberta Institute, 1976, THROUGH CANADIAN EYES/TRENDS AND INFLUENCES IN CANADIAN ART 1815-1965, cat. no. 166, n.p.
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93. *ABSTRACT* c. 1954
watercolour
sight: 35.9 × 33.4
signed b.r.: L.L.F.
Provenance: Private Collection.
94. *ABSTRACT* c. 1954
oil on masonite
board: 31.4 × 36.1
signed b.l.: L.L.F.
Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-163)
- Exhibition:* 1. Lethbridge, Southern Alberta Art Gallery, 1977, WORKS OF LIONEL LEMOINE FITZGERALD AND DAVID BROWN MILNE, no cat.
95. *ABSTRACT ON BLUE PAPER* c. 1954
chalk
paper: 30.6 × 46.4, image: 23.5 × 45.0
no marks
Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-117)
96. *FRUIT AND BOOK* 1955
watercolour
paper: 38.8 × 56.0, image: 35.3 × 44.4
dated b.r.: 3.1.55
Provenance: Purchased by The Women's Committee for the W.A.G. (G-57-146)
Exhibitions: 1. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION, cat. no. 50, n.p.
2. Winnipeg, W.A.G. (travelling), 1959-60, LIONEL LEMOINE FITZGERALD/A MEMORIAL EXHIBITION, cat. no. 29, n.p.
3. Winnipeg, W.A.G., 1961, THE FIRST TEN YEARS OF THE WOMEN'S COMMITTEE/AN ENTHUSIASTIC VENTURE, cat. no. 35, p. 6.
4. Stratford, Shakespearean Fest., 1962, PAINTING AT STRATFORD/LIONEL LEMOINE FITZGERALD, cat. no. 20, n.p.
5. Pointe Claire, Stewart Hall Art Gallery, 1964, LIONEL LEMOINE FITZGERALD DRAWINGS AND PAINTINGS, no. 21, no cat.
6. Saint John, New Brunswick Museum, 1966, L. L. FITZGERALD (1890-1956)/DRAWINGS AND WATERCOLOURS FROM THE W.A.G., cat. no. 21, n.p.
97. *ABSTRACT* 1955
ink and charcoal
paper: 25.5 × 35.6; image: 24.2 × 34.4
dated b.r.: 28.7.55
Provenance: Donated by Douglas Duncan to the W.A.G. (G-70-81)
98. *ABSTRACT: GREY PAPER (I)* 1955
pen and ink and coloured chalks
paper: 22.6 × 50.5, image: 20.3 × 46.0
signed b.r.: L. L. FITZGERALD
dated b.l.: 10.12.55
Provenance: Purchased by The Women's Committee for the W.A.G. (G-56-34)
Exhibitions: 1. Winnipeg, W.A.G., 1957, MEMORIAL ROOM FOR LEMOINE FITZGERALD, cat. no. 19 (as Abstract), n.p.
2. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION, cat. no. 53, repro., n.p.
3. Winnipeg, W.A.G., 1961, THE FIRST TEN YEARS OF THE WOMEN'S COMMITTEE/AN ENTHUSIASTIC VENTURE, cat. no. 38, p. 6; repro. p. 3.
4. Stratford, Shakespearean Fest., 1962, PAINTING AT STRATFORD/LIONEL LEMOINE FITZGERALD, cat. no. 22, n.p.

5. Saint John, New Brunswick Museum, 1966, L. L. FITZGERALD (1890-1956)/DRAWINGS AND WATERCOLOURS FROM THE W.A.G., cat. no. 24, n.p.
6. Winnipeg, W.A.G., 1970, 150 YEARS OF ART IN MANITOBA/STRUGGLE FOR A VISUAL CIVILIZATION, cat. no. 277, p. 55.
7. Winnipeg, W.A.G. (travelling), L. L. FITZGERALD & BERTRAM BROOKER/THEIR DRAWINGS, cat. no. 65, n.p.

Bibliography: 1. *Selected Works from the W.A.G. Collection*. Winnipeg, W.A.G.: 1971. Repro. p. 139.

99. STILL LIFE WITH HAT 1955

pen and ink
32.2 × 41.8
no marks

Provenance: Collection Art Gallery of Ontario. Gift from the Douglas M. Duncan Collection, 1970. (70/50)

Bibliography: 1. *Pictures from the Douglas M. Duncan Collection* (assembled by Frances Duncan Barwick). Toronto: 1975. Repro. p. 35.

100. STILL LIFE WITH HAT c. 1955

oil on masonite
61.0 × 76.0
signed b.l.: L.L.F.

Provenance: Private Collection.

Exhibitions: 1. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION (Wpg. showing only), cat. no. 104, supplement for Wpg. showing, n.p.

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3. Toronto, Morris Gallery, 1972, CANADIAN CLASSICS, cat. no. 37 (as The Artist's Desk), repro., n.p.

4. Toronto, Morris Gallery, 1973, LEMOINE FITZGERALD (as The Artist's Desk).

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101. PATH OVER HILL (ABSTRACT LANDSCAPE) 1956

pen and ink on blue paper
paper: 32.5 × 37.2, image: 30.1 × 35.3
dated b.r.: 30.4.56

Provenance: Purchased by The Women's Committee for the W.A.G. (G-57-153)

Exhibitions: 1. Portage La Prairie, Brush and Palette Club, 1958, FITZGERALD 1890-1956, cat. no. 21 (as Abstract-Landscape), n.p.

2. N.G.C./W.A.G. (travelling), 1958, FITZGERALD — MEMORIAL EXHIBITION (Wpg. showing only), cat. no. 107 (as Abstract (Landscape)), supplement for Wpg. showing, n.p.

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8. Winnipeg, W.A.G. (travelling), 1975, L. L. FITZGERALD & BERTRAM BROOKER/THEIR DRAWINGS, cat. no. 69 (as Path Over Hill), n.p.

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 69. Reproduction. *The Curtain Call* 7, 3 (Dec. 1936), pp. 6, 11.
 70. Reproduction. *The Mennonite* (Jan. 30, 1970), cover.
 71. "The Resonance of Batterwood House", *Canadian Art* 21, 90 (March, April 1964), p. 100, with repro.
 72. "A Selection of Acquisitions by Canadian Galleries and Museums", *Canadian Art* 16, 1 (Winter 1959), repro. p. 41.
 73. *The Studio* 67, 275 (Feb. 15, 1916), p. 66.
 74. "Study Centre Honours Artist", *University of Manitoba Bulletin* 11, 17 (Jan. 26, 1977).
 75. "Study Centre Honours Artists", *The Alumni Journal* (University of Manitoba) 37, 4 (Summer 1977), p. 14; repro. on cover.
 76. Zemans, Joyce. "Reviews and Notes", *Artscanada* 30, 2 (May 1973), p. 77, with repro.
- EXHIBITION CATALOGUES**
(Containing Biographical Information)
77. Bovey, Patricia E., text. *L. L. FitzGerald & Bertram Brooker/Their Drawings*. Winnipeg, The Winnipeg Art Gallery: 1975 (catalogue).
 78. *The Canadian Landscape in Painting*. Peking, Chinese People's Association for Friendship with Foreign Countries: 1975 (catalogue). Pp. 7, 19.
 79. *The Collection of Mr. and Mrs. Charles S. Band/Contemporary Canadian Painting and Drawing*. Buffalo, N.Y. Albright Art Gallery: 1958 (catalogue). P. 11.
 80. Coy, Helen, text. *L. LeMoine FitzGerald Exhibition*. Winnipeg, Gallery III: 1977 (catalogue).
 81. *The Development of Painting in Canada 1665-1945*. Toronto,

- Art Gallery of Toronto: 1945 (bilingual catalogue). Pp. 34, 54; repro. p. 38.
82. *Drawings of Lionel LeMoine FitzGerald*. Norfolk, Norfolk Museum of Arts and Sciences: 1969 (catalogue).
 83. Eckhardt, Ferdinand, intro. *A New FitzGerald*. Winnipeg, The Winnipeg Art Gallery: 1963 (catalogue).
 84. —, foreword and intro. *150 Years of Art in Manitoba/Struggle for a Visual Civilization*. Winnipeg, Winnipeg Art Gallery: 1970 (catalogue). Pp. 14, 15, 16, 17, 18-20, 22, 23, 55, 57, 78, 106; reprints. pp. iv, 97, 99, 101, 103.
 85. *First Biennial Exhibition of Canadian Painting*. Ottawa, The National Gallery of Canada: 1955 (catalogue).
 86. Forsey, William, *The Ontario Community Collects/A Survey of Canadian Painting from 1766 to the Present*. Toronto, Art Gallery of Ontario: 1976 (catalogue). P. 74; repro. p. 75.
 87. Hill, Charles C. *Canadian Painting in the Thirties*. Ottawa, The National Gallery of Canada: 1975 (catalogue). Pp. 21, 23, 30, 55, 71, 72-74, 93, 94, 128, 131, 171-174; reprints. pp. 75, 80-82.
 88. Hubbard, R. H. *Canadian Landscape Painting 1670-1930*. Madison, Elvejohn Art Centre: 1973 (catalogue). Pp. 24, 184, 188-189; repro. p. 186.
 89. —. *Vincent Massey Bequest/The Canadian Paintings*. Ottawa, The National Gallery of Canada: 1968 (bilingual catalogue). P. 43; repro. p. 16.
 90. *Lionel LeMoine FitzGerald/A Memorial Exhibition*. Winnipeg, The Winnipeg Art Gallery: 1959 (catalogue).
 91. *L. L. FitzGerald (1890-1956)/Drawings and Watercolours from The Winnipeg Art Gallery*. Saint John, New Brunswick Museum and Charlottetown, Confederation Art Gallery and Museum: 1966 (catalogue).
 92. Lord, Barry. *Painting in Canada*. Ottawa, Queen's Printer: 1967 (catalogue).
 93. Jarvis, Alan, foreword, and Ferdinand Eckhardt, intro. *FitzGerald — Memorial Exhibition*. Ottawa, The National Gallery of Canada, in collaboration with the Winnipeg Art Gallery (catalogue; with supplement for Winnipeg showing).
 94. *Memorial Room for LeMoine FitzGerald*. Winnipeg, The Winnipeg Art Gallery: 1957 (catalogue).
 95. *Mr. & Mrs. Jules Loeb Collection*. Ottawa, The National Gallery of Canada: 1970 (catalogue).
 96. *Painting at Stratford/Lionel LeMoine FitzGerald*. Stratford, Shakespearean Festival: 1962 (catalogue).
 97. Williamson, Moncrieff, text. *Through Canadian Eyes/Trends and Influences in Canadian Art 1815-1965*. Calgary, Glenbow-Alberta Institute: 1976 (catalogue). Repro.

COLLECTIONS

Works by L. L. FitzGerald are included in the collections of Agnes Etherington Art Centre, Art Gallery of Ontario, Art Gallery of Windsor, Confederation Centre Gallery and Museum, Hart House (U. of T.), London Art Gallery, McMichael Canadian Collection, Montreal Museum of Fine Arts, The National Gallery of Canada, Norman Mackenzie Art Gallery, Sarnia Public Library and Art Gallery, Vancouver Art Gallery, The Winnipeg Art Gallery and many other collections, both public and private.

EXHIBITIONS

1. 1913 — Montreal, Art Association of Montreal, ANNUAL EXHIBITION OF THE ROYAL CANADIAN ACADEMY.
2. 1914 — Toronto, Public Library and Art Museum, ANNUAL EXHIBITION OF THE ROYAL CANADIAN ACADEMY.
3. 1914 — Winnipeg, The Winnipeg Art Gallery, SECOND ANNUAL EXHIBITION BY ROYAL CANADIAN ACADEMY OF ARTS.
4. 1915 — Montreal, Art Association of Montreal, ANNUAL EXHIBITION OF THE ROYAL CANADIAN ACADEMY.
5. 1916 — Montreal, Montreal Museum of Fine Arts, 37th ANNUAL EXHIBITION OF THE ROYAL CANADIAN ACADEMY.
6. 1916 — Winnipeg, The Winnipeg Art Gallery, FOURTH ANNUAL EXHIBITION OF PAINTINGS BY WESTERN ARTISTS.
7. 1918 — Montreal, Art Association of Montreal, THE FORTIETH EXHIBITION OF THE ROYAL CANADIAN ACADEMY OF ARTS.
8. 1918 — Toronto, Art Gallery of Toronto, THE ROYAL CANADIAN ACADEMY AND ONTARIO SOCIETY OF ARTISTS.
9. 1919 — Toronto, Art Gallery of Toronto, ANNUAL EXHIBITION OF THE ROYAL CANADIAN ACADEMY.
10. 1920 — Montreal, Art Association of Montreal, ANNUAL EXHIBITION OF THE ROYAL CANADIAN ACADEMY.
11. 1921 — Toronto, Art Gallery of Toronto, FORTY NINTH ANNUAL EXHIBITION OF THE ONTARIO SOCIETY OF ARTISTS. Also exhibited with the O.S.A. in 1925, 1927 and 1931.
12. 1921 — Winnipeg, The Winnipeg Art Gallery, CANADIAN ART OF TODAY.
13. 1921 — Winnipeg, The Winnipeg Art Gallery, PAINTINGS BY L. L. FITZGERALD.
14. 1923 — Winnipeg, The Winnipeg Art Gallery, 7th ANNUAL EXHIBITION OF SKETCHES AND PAINTINGS BY THE MEMBERS OF THE WINNIPEG SKETCH CLUB. Also exhibited with the Wpg. Sketch Club in 1924, 1926 and 1927.
15. 1925 — London (Eng.), British Empire Exhibition, CANADIAN SECTION OF FINE ARTS.
16. 1926 — Manchester, Queen's Park Gallery, EXHIBITION OF CANADIAN PICTURES.
17. 1926 — Ottawa, The National Gallery of Canada, ANNUAL EXHIBITION OF CANADIAN ART. Also exhibited in N. G. C. ANNUAL EXHIBITION OF CANADIAN ART in 1929, 1930, 1931, 1932 and 1933.
18. 1926 — Toronto, Art Gallery of Toronto, CANADIAN SOCIETY OF GRAPHIC ART. Also exhibited with the C.S.G.A. in 1927 and 1928.
19. 1927 — Paris, Musée du Jeu de Paume, EXPOSITION D'ART CANADIEN.
20. 1929 — Toronto, Dent's Publishing House, EXHIBITION OF DRAWINGS.
21. 1930 — Toronto, Art Gallery of Toronto, AN EXHIBITION OF THE GROUP OF SEVEN.
22. 1930 — Toronto, Canadian National Exhibition, CANADIAN PAINTINGS, SCULPTURE, WATERCOLOURS GRAPHIC AND APPLIED ART, ARCHITECTURAL EXHIBIT, AND SALON OF PHOTOGRAPHY.
23. 1931 — Buenos Aires, British Empire Trade Exhibition, EXHIBITION OF CANADIAN ART.
24. 1931 — Toronto, Art Gallery of Toronto, AN EXHIBITION BY THE GROUP OF SEVEN.
25. 1932 — New York, Roerich Museum, EXHIBITION OF PAINTINGS BY CONTEMPORARY CANADIAN ARTISTS.
26. 1933 — Atlantic City, Heinz Art Salon, PAINTINGS BY THE CANADIAN GROUP OF PAINTERS.
27. 1933 — Toronto, Art Gallery of Toronto, EXHIBITION OF PAINTINGS BY THE CANADIAN GROUP OF PAINTERS.
28. 1933 — Winnipeg, The Winnipeg Art Gallery, EIGHTH ANNUAL EXHIBITION OF THE MANITOBA SOCIETY OF ARTISTS. Also exhibited with M.S.A. in 1935, 1936, 1937, 1938, 1939, 1940, 1943, 1945, 1950, 1952, 1953, 1954, 1955 and 1956.
29. 1934 — Montreal, Art Association of Montreal, EXHIBITION OF PAINTINGS BY THE CANADIAN GROUP OF PAINTERS.
30. 1934 — Toronto, Art Gallery of Toronto, CANADIAN PAINTINGS, THE COLLECTION OF HON. VINCENT AND MRS. MASSEY.
31. 1934 — Winnipeg, The Winnipeg Art Gallery, WESTERN CANADIAN ARTISTS EXHIBITION.

32. 1935 — Toronto, Galleries of J. Merritt Mallon, AN EXHIBITION OF DRAWINGS BY KATHLEEN MUNN, LEMOINE FITZGERALD, BERTRAM BROOKER.
33. 1936 — Johannesburg, Kunstgalerie, EMPIRE EXHIBITION.
34. 1936 — Ottawa, The National Gallery of Canada (travelling), EXHIBITION OF CONTEMPORARY CANADIAN PAINTINGS (ARRANGED ON BEHALF OF THE CARNEGIE CORPORATION OF NEW YORK FOR CIRCULATION IN THE SOUTHERN DOMINIONS OF THE BRITISH EMPIRE).
35. 1936 — Ottawa, The National Gallery of Canada, RETROSPECTIVE EXHIBITION OF PAINTING BY MEMBERS OF THE GROUP OF SEVEN 1919-1933.
36. 1936 — Toronto, Art Gallery of Toronto, CANADIAN GROUP OF PAINTERS.
37. 1937 — London (Eng.), Royal Institute Galleries, Royal British Colonial Society of Artists, EXHIBITION OF PAINTINGS DRAWINGS AND SCULPTURE BY ARTISTS OF THE BRITISH EMPIRE OVERSEAS.
38. 1937 — Toronto, Art Gallery of Toronto, CANADIAN GROUP OF PAINTERS.
39. 1938 — London (Eng.), Tate Gallery (organized by N.G.C.), A CENTURY OF CANADIAN ART.
40. 1939 — New York, Worlds Fair (under supervision of N.G.C.), CANADIAN ART/CANADIAN GROUP OF PAINTERS.
41. 1939 — Toronto, Art Gallery of Toronto, THE CANADIAN GROUP OF PAINTERS EXHIBITION.
42. 1941 — I.B.M. (travelling), shown at the Canadian National Exhibition, CONTEMPORARY ART OF THE WESTERN HEMISPHERE.
43. 1941 — Winnipeg, The Winnipeg Art Gallery, SMALL PICTURES BY MANITOBA ARTISTS.
44. 1941 — Winnipeg, The Winnipeg Art Gallery, RED CROSS EXHIBITION.
45. 1943 — Vancouver, Vancouver Art Gallery, FITZGERALD DRAWINGS.
46. 1944 — New Haven, Yale University Art Gallery, CANADIAN ART 1760-1943.
47. 1944-6 — Assembled by N.G.C., circulated by the American Federation of Arts, CANADIAN PAINTINGS.
48. 1945 — Toronto, Art Gallery of Toronto (in conjunction with N.G.C., A.A.M., Musée de la Province de Québec), THE DEVELOPMENT OF PAINTING IN CANADA 1665-1945.
49. 1946 — Albany (N.Y.), Albany Institute of History and Art, PAINTING IN CANADA/A SELECTIVE HISTORICAL SURVEY.
50. 1946 — London (Ont.), London Public Library and Art Museum, THE GROUP OF SEVEN 1919-1933.
51. 1947-8 — Montreal/Toronto, Art Association of Montreal/Art Gallery of Toronto, CANADIAN GROUP OF PAINTERS.
52. 1949 — Richmond, Virginia Museum of Fine Arts (and N.G.C.), EXHIBITION OF CANADIAN PAINTING 1668-1948.
53. 1949 — Toronto, Art Gallery of Toronto, FIFTY YEARS OF PAINTING IN CANADA/1900-1950.
54. 1949 — Vancouver, Vancouver Art Gallery, LEMOINE FITZGERALD.
55. 1949 — Vernon, Legion Centre (organized by the V.A.G.), FITZGERALD/BINNING DRAWINGS.
56. 1950 — Toronto, Art Gallery of Toronto (in conjunction with R.C.A., O.S.A., C.G.P., C.S.W.C.P., S.S.C., C.S.G.A., R.A.I.C., and Craft Section), EXHIBITION OF CONTEMPORARY CANADIAN ARTS.
57. 1950 — Washington, National Gallery of Art (organized by N.G.C.), EXHIBITION OF CANADIAN ART.
58. 1951 — Montreal, Dominion Gallery, FIRST EXHIBITION OF WESTERN ARTISTS IN EASTERN CANADA.
59. 1951 — São Paulo, Museo de Arte Moderna de São Paulo (organized by N.G.C.), I BIENAL (CANADIAN SECTION).
60. 1951 — Winnipeg, The Winnipeg Art Gallery, L. L. FITZGERALD.
61. 1952 — Toronto, Art Gallery of Toronto (travelling), CANADIAN GROUP OF PAINTERS.
62. 1953 — Hamilton, Art Gallery of Hamilton, INAUGURAL EXHIBITION.
63. 1953 — Ottawa, The National Gallery of Canada (travelling), ANNUAL EXHIBITION OF CANADIAN PAINTING.
64. 1953 — Ottawa, The National Gallery of Canada, PAINTINGS AND DRAWINGS FROM THE COLLECTION OF MR. AND MRS. C. S. BAND.
65. 1953 — Winnipeg, The Winnipeg Art Gallery, CANADIAN ART FROM PRIVATE COLLECTIONS.
66. 1954 — Toronto, Art Gallery of Toronto (travelling), CANADIAN GROUP OF PAINTERS EXHIBITION.
67. 1954 — Vancouver, Vancouver Art Gallery, GROUP OF SEVEN.
68. 1954 — Winnipeg, The Winnipeg Art Gallery, MODERN ART IN WINNIPEG HOMES.
69. 1955 — Ottawa, The National Gallery of Canada, FIRST BIENNIAL EXHIBITION OF CANADIAN PAINTING.
70. 1955 — Winnipeg, The Winnipeg Art Gallery, THE WINNIPEG SHOW.
71. 1955-6 — Western Canada Art Circuit (travelling), COLLECTOR'S CHOICE.
72. 1956 — Winnipeg, The Winnipeg Art Gallery, SUMMER SHOW.
73. 1957 — Toronto, Picture Loan Society, DRAWINGS/LEMOINE FITZGERALD.
74. 1957 — Winnipeg, The Winnipeg Art Gallery, MEMORIAL ROOM FOR LEMOINE FITZGERALD.
75. 1958 — Buffalo, Albright Art Gallery, THE COLLECTION OF MR. AND MRS. CHARLES S. BAND/CONTEMPORARY CANADIAN PAINTING AND DRAWING.
76. 1958 — Ottawa/Winnipeg, The National Gallery of Canada/Winnipeg Art Gallery (travelling), FITZGERALD — MEMORIAL EXHIBITION (opened at W.A.G.).
77. 1958 — Portage La Prairie, Brush and Palette Club, FITZGERALD 1890-1956.
78. 1959 — Toronto, Picture Loan Society, INK AND CHALK DRAWINGS BY LEMOINE FITZGERALD.
79. 1959 — Winnipeg, The Winnipeg Art Gallery, A MAJOR BUSINESS ORGANIZATION BUYS ART.
80. 1959-60 — Winnipeg, The Winnipeg Art Gallery (travelling), LIONEL LEMOINE FITZGERALD/A MEMORIAL EXHIBITION.
81. 1960 — Mexico City, Museo Nacional de Arte Moderno (organized by N.G.C.), ARTE CANADIENSE.

82. 1960 — Toronto, Art Gallery of Toronto, CANADIAN DRAWINGS.
83. 1960 — Winnipeg, The Winnipeg Art Gallery, WINNIPEG COLLECTS.
84. 1961 — Winnipeg, The Winnipeg Art Gallery, COLLECTOR'S CHOICE.
85. 1961 — Winnipeg, Winnipeg Art Gallery, THE FIRST TEN YEARS OF THE WOMEN'S COMMITTEE/AN ENTHUSIASTIC VENTURE.
86. 1961 — Windsor, Willistead Art Gallery, CANADIAN PAINTINGS AND DRAWINGS FROM THE C. S. BAND COLLECTION.
87. 1962 — Bordeaux, Musées Classés de Bordeaux, L'ART DU CANADA.
88. 1962 — Stratford, Shakespearean Festival, PAINTING AT STRATFORD/LIONEL LEMOINE FITZGERALD.
89. 1963 — Calgary, University of Alberta, LIBRARY OPENING EXHIBITION/THE COLLECTION OF MR. O. J. FIRESTONE, OTTAWA.
90. 1963 — Toronto, Art Gallery of Toronto, DRAWINGS FROM THE COLLECTION OF THE A.G.T.
91. 1963 — Winnipeg, The Winnipeg Art Gallery, A NEW FITZGERALD.
92. 1964 — Pointe Claire, Stewart Hall Art Gallery, LIONEL LEMOINE FITZGERALD DRAWINGS AND PAINTINGS.
93. 1965 — Charlottetown, Confederation Art Gallery and Museum, THE POOLE COLLECTION/AN EXHIBITION OF CANADIAN PAINTINGS FROM KRIEGHOFF TO RIOPELLE.
94. 1965 — London (Ont.), London Public Library and Art Museum, CANADIAN IMPRESSIONISTS 1895-1965.
95. 1965 — London (Eng.), Royal Academy, TREASURES OF COMMONWEALTH ARTS.
96. 1965 — Winnipeg, The Winnipeg Art Gallery, THE PETER DOBUSH DONATION.
97. 1965 — Winnipeg, The Winnipeg Art Gallery (travelling), SELECTIONS FROM THE PETER DOBUSH DONATION.
98. 1966 — Saint John/Charlottetown, New Brunswick Museum/Confederation Art Gallery and Museum, L. L. FITZGERALD (1890-1956)/DRAWINGS AND WATERCOLOURS FROM THE WINNIPEG ART GALLERY.
99. 1966 — Vancouver, Vancouver Art Gallery, IMAGES FOR A CANADIAN HERITAGE.
100. 1967 — Montreal, Canadian Government Pavilion, Expo. '67, PAINTING IN CANADA.
101. 1967 — Ottawa, The National Gallery of Canada, THREE HUNDRED YEARS OF CANADIAN ART.
102. 1967 — Ottawa, Robertson Galleries, DRAWINGS AND WATERCOLOURS BY DAVID MILNE AND LEMOINE FITZGERALD.
103. 1967 — The Winnipeg Art Gallery, FITZGERALD — DRAWINGS AND WATERCOLOURS FROM THE PERMANENT COLLECTION.
104. 1967 — Winnipeg, The Winnipeg Art Gallery, CANADIAN ART OF OUR TIME.
105. 1967-8 — Ottawa, The National Gallery of Canada (travelling), CANADIAN PAINTING 1850-1950.
106. 1967-8 — Windsor, Willistead Art Gallery (travelling), SOME PAINTINGS DRAWINGS AND PRINTS FROM THE DOUGLAS DUNCAN COLLECTION.
107. 1968 — Ottawa, The National Gallery of Canada (travelling), TRADITIONAL LANDSCAPE PAINTING IN CANADA.
108. 1968 — Ottawa, The National Gallery of Canada, VINCENT MASSEY BEQUEST/THE CANADIAN PAINTINGS.
109. 1969 — Norfolk, Norfolk Museum of Arts and Sciences, DRAWINGS OF LIONEL LEMOINE FITZGERALD.
110. 1969 — Windsor, Art Gallery of Windsor, THINGS: STILL LIFE PAINTING FROM THE 17TH CENTURY TO THE 20TH CENTURY.
111. 1970 — Halifax, Nova Scotia Museum of Fine Arts, ART COLLECTORS, HALIFAX.
112. 1970 — Ottawa, The National Gallery of Canada (travelling), MR. and MRS. JULES LOEB COLLECTION.
113. 1970 — Winnipeg, Fleet Gallery, L. L. FITZGERALD 1890-1956.
114. 1970 — Winnipeg, The Winnipeg Art Gallery, 150 YEARS OF ART IN MANITOBA/STRUGGLE FOR A VISUAL CIVILIZATION (an exhibition for the Manitoba Centennial).
115. 1971 — Ottawa, The National Gallery of Canada, GIFT FROM THE DOUGLAS M. DUNCAN COLLECTION AND THE MILNE-DUNCAN BEQUEST.
116. 1971 — Toronto, Roberts Gallery, LEMOINE FITZGERALD.
117. 1971 — Winnipeg, The Winnipeg Art Gallery, OPENING EXHIBITION.
118. 1971 — Winnipeg, The Winnipeg Art Gallery, FITZGERALD PASTELS FROM THE DUNCAN BEQUEST.
119. 1972 — Edmonton, Edmonton Art Gallery, THIRD ANNIVERSARY EXHIBITION.
120. 1972 — London (Ont.), London Public Library and Art Museum, LONDON COLLECTS.
121. 1972 — Toronto, Morris Gallery, CANADIAN CLASSICS.
122. 1972 — Winnipeg, Fleet Gallery, L. L. FITZGERALD DRAWINGS.
123. 1973 — Edmonton, Edmonton Art Gallery, EDMONTON COLLECTS: 1/CANADIAN ART.
124. 1973 — Madison, Elvehjem Art Center, University of Wisconsin, CANADIAN LANDSCAPE PAINTING, 1670-1930.
125. 1973 — Toronto, Morris Gallery, LEMOINE FITZGERALD.
126. 1973 — Winnipeg, The Winnipeg Art Gallery (travelling), LIONEL LEMOINE FITZGERALD: DRAWINGS AND WATERCOLOURS.
127. 1974 — Brandon, Brandon Art Centre Gallery (organized by the National Exhibition Centre, Swift Current), AROUND THE GROUP OF SEVEN.
128. 1974 — Brantford, Art Gallery of Brant, ART FROM WESTERN.
129. 1974 — Winnipeg, The Winnipeg Art Gallery, THE BRIGDEN COLLECTION/A WINNIPEG CENTENNIAL EXHIBITION.
130. 1975 — Ottawa, The National Gallery of Canada (travelling), CANADIAN PAINTING IN THE THIRTIES.
131. 1975 — Peking and Shanghai, Chinese People's Association for Friendship with Foreign Countries (organized by N.G.C.), THE CANADIAN LANDSCAPE IN PAINTING.
132. 1975 — Sarnia, Sarnia Public Library and Art Gallery, GROUP OF SEVEN AND FRIENDS.

133. 1975 — Toronto, Art Gallery of York University, TORONTO COLLECTORS: DR. HENRY LEVISON.
134. 1975 — Winnipeg, The Winnipeg Art Gallery (traveling), L. L. FITZGERALD & BERTRAM BROOKER/THEIR DRAWINGS.
135. 1975 — Winnipeg, The Winnipeg Art Gallery, IMAGES OF WOMEN.
136. 1975-6 — Toronto, Art Gallery of Ontario, THE ONTARIO COMMUNITY COLLECTS/A SURVEY OF CANADIAN PAINTINGS FROM 1766 TO THE PRESENT.
137. 1976 — Calgary, Glenbow-Alberta Institute, THROUGH CANADIAN EYES/TRENDS AND INFLUENCES IN CANADIAN ART 1815-1965.
138. 1976 — Edmonton, Edmonton Art Gallery, THE H. R. MILNER COLLECTION.
139. 1976 — London (Ont.), London Public Library and Art Museum, LONDON COLLECTS 2.
140. 1976 — London (Ont.), London Art Gallery, SELECTIONS FROM THE MOORE COLLECTION GIVEN TO THE ONTARIO HERITAGE FOUNDATION.
141. 1976 — Saint John, Art Department, New Brunswick Museum, SEVEN PLUS.
142. 1976 — Victoria, Art Gallery of Greater Victoria, VICTORIA COLLECTS.
143. 1976 — Winnipeg, Thomas Gallery, COLLECTOR'S CHOICE.
144. 1977 — Cobourg, Art Gallery of Cobourg, INAUGURAL EXHIBITION — THE PERMANENT COLLECTION.
145. 1977 — Lethbridge, Southern Alberta Art Gallery (organized by W.A.G.), WORKS OF LIONEL LEMOINE FITZGERALD AND DAVID BROWN MILNE.
146. 1977 — Winnipeg, Gallery 111, School of Art, University of Manitoba, L. LEMOINE FITZGERALD EXHIBITION (A Centennial Event).
147. 1977 — Winnipeg, Fleet Gallery, PAINTINGS AND DRAWINGS BY LIONEL LEMOINE FITZGERALD.
148. 1977 — Winnipeg, Thomas Gallery, L. LEMOINE FITZGERALD.

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